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THE NEW YORK



# DRAMATIC MIRROR

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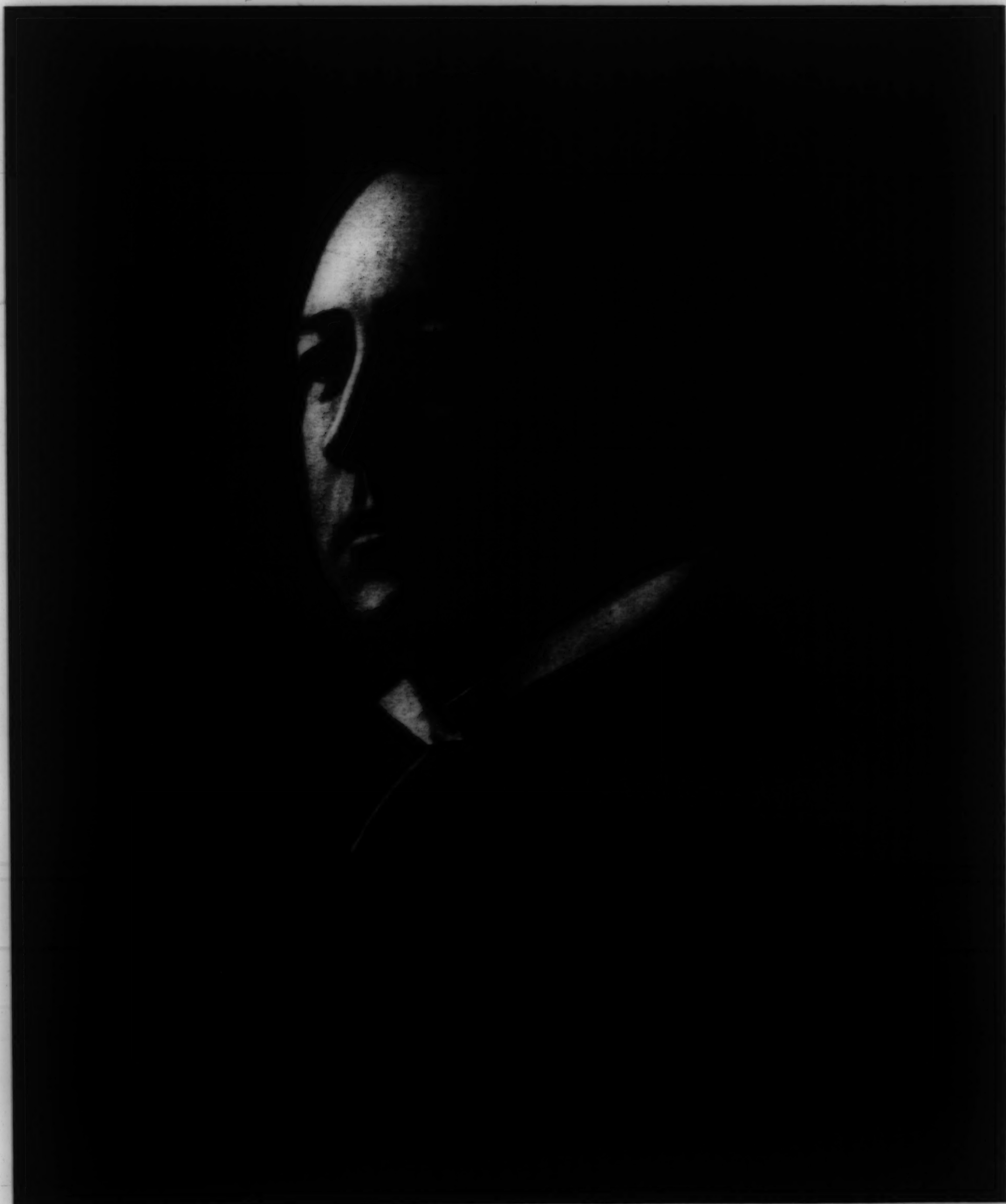


Photo Marceau, N. Y.

DANIEL SULLY.

## THE MATINEE GIRL



TWO plays addressed directly to New Yorkers were the magnets of public attention last week. One was satirical, the other serious; one brilliant, the other profound, and each in its individual way was admirable. One candidly proclaimed its purpose in its title, *The New York Idea*. Of the other, the author said: "I wrote it for New York. There are New York characters in it, and there is the spirit of New York in it."

The first was *The New York Idea*, in which Langdon Mitchell out-Shaws Shaw. No one, subtle Mr. Mitchell least of all, expected any one to regard the meeting of two divorced pairs in the drawing room of one of the divorcees, where a discussion of the coming nuptials of one of the exchanged pairs followed, as a literal transcript from life. Nor did he regard the presence of the first husband with a shower bouquet for the bride, and an intention inspired by her request, to give her away at the wedding, as an omen of future society customs in the metropolis. Still less did he intend Jack Karlake's bitter pronouncement that the old order of one woman, one husband, ten children, had been reversed, and that the new order instigated by the pernicious new thought of the terribly new woman is one woman, ten husbands, one child; that polygamy has gone out and polyandry come in, and that the modern woman's life is symbolized by a telegraph line, the regular succession of her husbands being symbolized by the telegraph poles, to be accepted as a photograph of the conditions of to-day. But Mr. Mitchell is a keen observer of the trend of feminine thought toward revolt and of the social complications sometimes resultant from divorce, and he has written a social fantasy, pungent as the penning of a Junius, fanciful as Bulwer's dreams of "The Coming Race." The result is an evening of rare cerebral entertainment. Clever persons will enjoy this delicious, intellectual soufflé.

Comedy, most delicate, and, perhaps most difficult phase of the drama, welcomed Mrs. Fiske and made her genuinely at home. Light tasks are the better discharged by those of great gifts. The intensely modern, whimsical, slightly neurotic Cynthia Carlisle was the better portrayed because her interpreter had played Tessa of the D'Urbervilles, and Mary of Magdala, and Leah Kleeschna. Comedy refined, the laugh with a tear behind it, is the fine flowering of varied stage achievement.

Charles Klein, parent of those robust play children, *The Music Master* and *The Lion and the Mouse*, introduced on Monday night his *The Daughters of Men* to the metropolis. "I wrote it for New York," he said, "but that doesn't mean that New York will accept the gift. To use a political figure, 'One might carry the Bronx by 186,000 and be wiped off the earth in Manhattan.'" The play is an interesting expansion of the author's belief that the friction between the classes can only be removed by the impulse and purpose of humanity to man. He sums it up in an exclamation given to Herbert Kelcy, who played the old financier delightfully, "Damn it, let's be human." The next day it had become a catch phrase of the streets. We could scarcely have a better rule of conduct.

Harry Guilfoil, of much vaudeville fame, heard the song, "Let Good Enough Alone," by the author of "As the World Goes On." "I like that song," he said. "I know the truth of it better than the next one. I've been broke myself. I'd like to meet the fellow that wrote it."

"We'll see that you do." The promise was kept. Mr. Guilfoil received a pleasant note signed Jean Lenox, written in a big, sprightly, fashionable hand, inviting him to join the writer's guests at the writer's apartment the next evening. Guilfoil frowned when he approached the magic number and heard silvery and unmistakably feminine voices within.

"Thought it was going to be a stag," he grumbled. The frown disappeared when the door opened and he was facing a tall, dark-eyed girl in white, a veritable Gibson girl. "Beg pardon," he said. "There is some mistake. I was invited to meet Jean Lenox." "I am Jean Lenox." "Your—I mean your brother." "I haven't a brother." "But—you're not the fellow who wrote 'Let Good Enough Alone'?" "I am the fellow." "But Jean is a man's name." "And a girl's. Do come in, foolish, and meet my other guests."

In *The Blue Moon* Edwin Faver sings a song. It is a love song and he sings it well. But that alone is not uncommon. The unique and pleasing fact that he sings it without a gesture, sing it, as, say, other sane American would sing a number, even that intendant of the heart, a love ballad, without a movement, except the heaving of his throat incident to the forming of round, rich tones. For more of this grateful relief from the too much acted song we petition the almighty managers.

Rita Vivienne, who alternates with Madame Samozzy in singing the title-role of that fascinating opera, *Madame Butterfly*, was born in Oklahoma. There is no reason for withholding the time. It was only twenty-two years ago. But the place. Has any other prima donna ever come out of the territory of rushed claims? There is a gleam of romance in this prairie waste of prairie practicality. Miss Vivienne was formally adopted by

a tribe of Indians, and because she cried so musically they named her *The Singing Wind*.

Joe Sheehan, who sings the tenor role in *Madame Butterfly*, studied last Summer with Jean De Reszke in Paris. The great Jean is said to have remarked that Joe was a great boy, and in this he was literal, not ironical. Joe said the Sheehan voice should not be wasted in America. But the tenor is not as great, in the sense of avoirdupois, as he was, not by fourteen pounds, which fell away from him when he resisted the lure of candy and other saccharine things of the diet last Summer. But there is still room for improvement in the way of corporeal subtraction. Oh, namesake of the sublime, original Joseph! A tenor should give the illusion of youth, and leanness is one of the characteristics of youth, at least of love making youth. A woman can't love a fat man. She merely likes him. Male avoirdupois is a barrier to romance, which homily was suggested by a managerial wail that Joe will not exercise.

Neil O'Brien, to illustrate the truth that genuine praise is welcome from any quarter, tells the story of a physician who, when a humble medical student, met at an informal dinner Edwin Booth. The youth, who had glowed and thrilled and wept under the spell of the great man's acting, was moved by an impulse to express some of the pleasure he had thus enjoyed.

"I—oh, Mr. Booth," he cried in boyish riot of exuberance and shyness, "I have seen—you play—and—"

Floundering in the conversational slough the boy looked up for inspiration and met the gaze of melancholy, dark eyes looking fixedly, though coldly, into his. Frightened by what he construed as royal disapproval he sank deeper in the slough.

"Excuse me—I—I only wanted to say that—I—I thought you wouldn't mind—if I said—I liked your—acting."

The rare Edwin Booth smiled, translated the face as by a burst of sunshine.

"Mind, my boy?" he returned. "I was only waiting for you to finish. I am glad my acting pleases you, sincerely glad. Never be afraid to tell an actor you like his work. It is music to his ears."

Clara Morris had been reading that engrossing novel, "The Awakening of Helena Ritchie." She had been reading some of the learned critiques, likewise some of the other kind, of the book. Moved to address the author, she wrote:

Dear, Fortunate Mrs. Deland:  
A critic says that your husband invents the plots of your novels. If that is so I should like to exchange husbands with you, and he's great at giving medicine, but he's worthless for plots.

Anxiously yours,  
CLARA MORRIS.

THE MATINEE GIRL.

IZETIA JEWEL MAKES A CORRECTION.

Izetta Jewel writes to *The Mirror* correcting a statement made a few weeks ago to the effect that there is to be a benefit performance to buy Christmas presents for children refugees of the San Francisco fire. The performance is not to be a benefit, but a matinee to amuse the children, after which presents will be given to the little ones. For this purpose contributions are asked. These may be sent direct to Miss Jewel, who wishes *The Mirror* to state that the refugees are not living in holes in the ground, but that all of them have tents, or shacks, though many of these structures are wretched coverings. The first offering arrived at the Colonial Theatre during a rehearsal. It was twenty-five cents from a little boy who had read the article in *The Mirror*. Miss Jewel immediately put it up at auction and it was sold at many times its original cost.

COUNTRESS DE LA GRANGE SHOT.

The Countess De La Grange, known on the stage as Lea Duseo, who was a famous beauty during the Second Empire, was found in her room in her zoological garden at Clines, a suburb of Nice, France, on Nov. 20, shot through the heart. The Countess has recently gone bankrupt, but asserted that she had obtained money sufficient to pay her debts. The police think the shooting was accidental.

NEW THEATRE IN MITCHELL, S. D.

The Gale Theatre, of Mitchell, S. D., was dedicated on Nov. 15 with a performance of *The Mayor of Tokio*. The new theatre is 70 by 142 feet, is three stories high, and is constructed entirely of brick. It has a seating capacity of 1,200. The proscenium arch is 25 by 32 feet, and the stage is 30 feet deep. An asbestos curtain protects the house from fire on the stage. There are twelve dressing rooms.

ACTORS' SOCIETY BUILDING.

The Building Committee of the Actors' Society, at a meeting on Nov. 25, appointed a sub-committee to select a site for a new building which are under consideration. The sub-committee will probably report back this week and definite steps will then be taken. The committee has now about \$12,000 on hand for the purchase of the site.

ENGAGEMENTS.

By Betts and Fowler: H. E. Larson and Arthur J. Pierce, with *The Village Parson*; Josephine Wilson and H. Murphy, with *Wearly Willie Walker*; M. L. Bassett, with *Charlotte Miller's vaudeville sketch*; Mary A. Greer and Margaret Williams, with *A Trip to Egypt*; Florence Bergere, with *The Harvard Girl*; J. A. Holt and Virginia Kennedy, with *A Wild Night*; Rose Jordan, with *Mr. Elm* and *Joel Friedkin*; David V. Wall, with the *Gotham Stock company*; Paterson, N. J.: Joseph A. Prosser, with *Crimmins and Gore's vaudeville sketch*; Mabel Ellsley and Florence Maybottle, with *A Wild Night*; Etta Carter, Jessie Sells, Anna West, Mae Blake, Monica Harvey, Cecelia Pink, Gertrude Hammond, Marie Moore, Sisters Geoly, Henrietta Pillard, Susie Vollman, Isabelle Moran, Edna Selwyn, Catherine Greene, Edith Kimball, Maude Earl and Goldie John, with *Grace Cameron* in *Little Dolly Dimples*.

E. J. Carpenter has signed the following for Florence Gale in *Romeo and Juliet*: Darrel Vinton, L. Estrange Williams, Geo. Wender, Arthur Behrens, Chas. B. Kelley, Wm. Harding, Ralph Owens, Eva Darrington, Carolynne McLean, Retta Villiers and Maud Ayers.

Through the Matt Gran agency: A. Bates and G. Stott, with *Julius Mury*; Grace Kavanagh, Eleanor Dodson, Margaret Holland and Miss S. Bradshaw, with *B. C. Whitney*; Ben Grinnell, for *The Gingerbread Man*; Kendal Weston, for *The Toast of the Town*; William Barwald, for *Ten Thousand Dollars Reward*; Genevieve Crowley, for *The Beauty and the Beast*; Roy Smith, Mrs. McCoy and Cecelia Gray, for *The Little Gray Lady*; Bertie Caldwell, with Walter Turner; Edna Travers, Miss Pomeroy, Miss Elliott and Miss Carmentis, with Joseph M. Galtier; Fred Perkins, with A. Mittenhalt; Rene Aubrey, for *The Vanderbilt Cup*; Bertha Daryl, with York and Adams; Alice Marshall, with Ben Forester; William Nugent, for *The Irish Pawnbroker*; William Cameron, with Madison Corey; Sid Riley and Charles Powers, for *The Time, the Place and the Girl*; Charles Post, Edna Burton and Eunice Young, with Joe Hart; Will J. Wilson, as stage manager with John C. Fisher.

## THE PARIS STAGE.

The Authors' Trust Again—New Plays and Revivals—Miquette and Her Mother.

(Special Correspondence of *The Mirror*.)

PARIS, Nov. 30.

There has been considerable activity in the theatrical world the last week or so, and it may be said that we have now definitely embarked on the Winter season.

The quarrel between the French Society of Dramatic Authors and some of its members who broke its rules and deserted from the fold has been at length patched up, and the estranged and independent authors have been received back into the society. This society of authors is a curious one, and goes to show that the literary man is not always the unbusinesslike person that he is represented to be. Indeed the Frenchman is a very crafty individual, and is well able to look after his own interests. There is no one more greedy about his money than the dramatic author, and he will be seen when the modest proceeds of this trust or monopoly is studied. A most stringent rule of this society is "one manager, one theatre." It will not allow this rule to be broken, and it refuses to supply its plays to any one who is enterprising enough to run more than one theatre. It has therefore persistently boycotted the managers of the theatre and the Folies Dramatiques, because the managers of these two theatres had also secured the leases of the Variétés and the Palais Royal. Now these gentlemen had to get hold of good plays somehow, and they offered tempting terms for them, with the result that some of the authors who belonged to the society decided to ignore its rules and to supply these theatres with plays "on their own." Instead of their being furnished by the society. There were three of them, including the well-known author, Tristan Bernard. It is to be supposed, however, that the new arrangement did not work well, for the parties concerned have come to terms, and the incident has ended with the victory of the powerful society. The trio of daring dramatists have had to eat humble pie and are now taken back into the fold to join the other sheep, while the bold bad managers are relieved from the ban of excommunication, i. e., of being unable to get plays from the factory, by the society having purchased from them the lease of the two extra theatres. The result is that the Society of Dramatic Authors is now in a very strong position. It controls by contracts every theatre in France and draws royalties for its members from all performances, retaining a percentage with which it provides a pension fund.

To begin with the revivals. There are two. One is at the Theatre de la Gaîté, where Coquelin the elder, who seems unable to find a new play to suit him, and realizing that there is hardly a person in Paris who has not by now seen *Yvan de Bergerac*, this time has been obliged to fall back upon an old play of Sardou's. This is *Nos bons Villageois*, and it was first produced in 1866, just forty years ago. It is certainly an amusing and brilliant piece, and was probably written at a time when Sardou was doing his finest work, but it strikes one now as being a trifle old-fashioned. The village folk of the twentieth century no longer regard the dweller in the town who invades their peaceful domains as an unmitigated nuisance, as they are represented to do in this play. On the contrary, they are glad to see him arrive in his motor car, and to make all they can out of him. They are pleased to provide him at a large profit—with the accessories of life, and do not worry their heads by wondering if the summer invader looks on them as people who are there simply and solely in order to minister to his wants, or not. *Nos bons Villageois* is well acted by Coquelin, who fills the rôle of Flonpinet the village chemist, Mlle. Lender, Jean Coquelin and the amusing Gallipaux, but it is doubtful if it will run for many weeks. We should probably be seeing *Cyrano* on the bill again ere long.

I did not think that *La plus Amoureuse* would endure long at the Vaudeville, as there was nothing very original or brilliant in it, and it has now been taken off and replaced by an amusing play of Maurice Donnay's, a comedy in three acts called *The Education of the Prince*, which was originally produced six years ago at the Theatre des Variétés. As a matter of fact it contains little or no plot and no "situations." It is simply a succession of dialogue, but the dialogue is exquisite—bright, witty, and at times touched with charming sentiment. It suffices anyhow to keep the audience amused through the evening, and that is the main point. The story is that the Queen of Siliaria, a nonexistent state in the Balkans, has been de-throned, and like other monarchs without a crown, she has made her home in Paris. She brings with her her stepson, the Prince Sacha, who is heir to the throne. She is very kind to this youth, who is the son of the deceased queen, and a former marriage. She gives him a good education, she decides that he shall "see life," and with this laudable object in view she confides him to the charge of a friend of hers, M. Cercieux, who is popularly supposed to know all that there is to know about gambling bells, and the ways of the *demi mondaine*. He is in short, a doggy individual who is proud to boast of being a man about women. And so Sacha embarks upon a career of dissipation under the paternal eyes of Cercieux, and thanks to his friend's guidance he makes the acquaintances of some charming ladies, falls heavily in love, and encumbers himself with a long list of debts. In order to discharge his liabilities he consents to abdicate, and in return for a large sum of money which his uncle, who in the meantime has seized the throne, hands over to him, he agrees to leave him in possession. He thus sells his birthright for a mess of pottage—received bills and ill-spelt love-letters. This is seeing life.

The play affords that delightful artist, Jeanne Granier, a good opportunity of exhibiting her talent, and she plays the part of the indulgent mother with a most skillful hand. She met with great success. Mlle. Jeanne Heller, as Chocotte, a young lady of doubtful morals, but with a vocabulary rich in *Parisian argot*, was extremely diverting.

Maurice Donnay holds everyone up to ridicule and his play contains a moral which might be well taken to heart by many a youth in this city, for he points out with a skilful hand the hollowness, sham and ultimate disaster that inevitably attends a career that is solely devoted to the pursuit of pleasure.

The Theatre des Variétés has returned from light opera to light comedy, and the new play produced there a few evenings ago is very light and sketchy. It is called *Miquette and Her Mother*, and is the joint work of Robert de Fiers and Gaston Calliaud. It is the story of a good little girl and a good little boy, of a wretched wicked uncle who falls in the attempt, and of other people; and it is of the "pretty pretty" variety, which occasionally appeals to the Parisian, tired of erring wives, unfaithful husbands and rapacious coquettes. *Miquette*, when we first made her acquaintance, is employed in her mother's tobacco shop or bureau in a country village. The lord of the manor is a young gentleman called the Count Urbain de la Tour-Mirande. The count is in love with *Miquette* and the wicked uncle is supposed to have designs on her. *Miquette* longs to go on the stage and she meets an old actor, Monchablon, who makes it possible for her to do so. Thus she migrates to Paris, with her mother. The count and his uncle, the marquise, also pack up and remove to Paris. Needless to say *Miquette's* success as an actress is as rapid as the flight of a swallow. In the village shop girl the Parisian public recognizes another (here insert the name of your favorite actress) and in three months' time she is ranked among the stars, and is earning a princely salary. This is, of course, very gratifying to the count. He attends the theatre nightly and sends a bouquet and an anonymous letter to his friend. But why anonymous, considering that they know each other well? Finally, seeing that he is not making much headway in his suit, he asks her to marry him. Monchablon bears of this and begs his protégée to do no such thing. Marriage, he declares, will spoil her art. The domestic joys will extinguish the fire of her genius, and so she

hesitates, but Cupid has his way, and in the end she consents to risk it and to marry the youthful count. And then for some extraordinary and inexplicable reason the marquise, a buck of the old school, who has been paying much attention to *Miquette*, suddenly turns her attention to her mother, a common lady past her prime and asks her to marry him. Of course she jumps at him. Can it be that the marquise, unable to be *Miquette's* husband, thinks that the next best thing is to be her step-da-in-law? Perhaps. Or possibly the idea of being his nephew's step father-in-law appeals to him. Anyhow, the wicked old gentleman makes a very foolish alliance, and can hardly preach discretion to his nephew. The play is not up to a high standard and it needed all the efforts of Mlle. Lavallière as *Miquette*, and M. Brasseur as the marquise to make it go well. Brasseur is indeed a prince among light comedy actors. Max Dearly, too, gave a very bright and life-like rendering of Monchablon, the old comedian who is averse to matrimony as an aid to success in the art of acting, and M. Frimont, as the young count, was altogether natural and delightfully boyish in his love-making scenes.

M. Gernier, the new director of the Theatre Antoine, has produced a daring play, which will delight the hearts of the anti-militarists. It is extraordinary how in a country like France, where the army is everything and military service obligatory, that such a play should ever have been put upon the boards. It is called *Kiribi*, and the word, in the slang of the soldier, means those disciplinary companies, made up of soldiers undergoing punishment, that are sent out to work at all kinds of disagreeable tasks under the hot sun of Africa. Of plot there is practically none; the play being a succession of tableaux vivants set to good scenery—a somewhat rare thing here. These pictures of the hardships of the soldier's life are extremely dramatic and effective, and they aroused tremendous enthusiasm among the audience. There were shouts of "Down with the army," and "shoot him" (a brutal sergeant in the play). One sees men subjected to every kind of cruelty and driven to commit suicide rather than endure such a life. It is altogether horrible, and it is not saying much in favor of French military administration. It is no doubt a play with a purpose, and if it effects a change for the better in the lives of those wretched men who, for very insignificant crimes, have to suffer such torture and degradation, it will not have been written in vain.

There are no doubt some good things to be seen at the music halls, but I have not seen them, for the managers here pursue a policy of refusing free admission to foreign critics—a policy which is as short-sighted as it is discourteous. One can only imagine that their shows are not of the kind that invite criticism, and that being the case they are best left alone. The idea of humor in a Paris music hall too often borders on the indecent, and American visitors to this city do not wish to be disgusted by some senseless buffoonery which they have to pay good money to witness. Even the Alhambra, now that a new secrétaire is in power, thinks fit to imitate the example set by the other halls, and denies the entrée to all but the French critics. I am tolerably sure, however, that M. Bannasford is in ignorance of this proceeding.

NIGHT HAWK.

## GOSSIP.

Louise Randolph, who has been appearing with Nat Goodwin Company will not go on tour with *The Genius*. She has joined the Keith and Proctor forces at the 125th Street Theatre, opening Nov. 19 in *Jim Bixby*.

James A. Bliss, the somewhat stout comedian, who is in his second season with Walter E. Lawrence's Company in support of Henry E. Huxley in *The Man on the Box*, has written four songs to be sung in *The Bachelor and the Maid*—a new musical comedy to be produced next season.

Andrew Robson resigned from *The Duchess of Devonshire* company on Nov. 10 and returned to New York.

Winifred Florence, now at a hospital, is convalescing, but will not be able to return to work until January.

The Little Cherub will continue at the Criterion Theatre until January, when it will be followed by Clyde Fitch's latest play, *The Truth*.

Blanche Ring's arm was cut by a broken glass in the cabin scene in *Tae Great Div* de Tuesday night, but she was able to continue her part in the burlesque.

John Hudson's Wife was withdrawn on Nov. 24, after last week's engagement at Cleveland, Ohio. W. N. Lawrence has not yet announced his future plans for Hilda Spang.

Grace George will end her engagement in *Clothes at the Manhattan Theatre* on Dec. 15, and Wilton Lackaye will follow there in his dramatization of "Les Misérables." Special performances announced for Miss George will be given either at another house or at the Manhattan at matinees. She will appear with Wright Lorimer in *The Wild Duck*.

Artemisia Bourn is at the Marlborough-Blenheim, Atlantic City, N. J., recuperating from an operation for appendicitis.

Irma LaPiere has been engaged to play Jane Witherapoon in the Southern College Widow company.

The first performance of *The Eastman Case*, in which Charles Cartwright is to be starred, will occur at Worcester, Mass., on Nov. 28. After three nights at Providence, the play will be brought to the Lincoln Square Theatre on Dec. 3.

Eugene MacGregor has been engaged to play the millionaire, Tom Bennett, in *Forty-five Minutes from Broadway*, with Corinne, replacing Charley Arthur.

Frank Rushworth has replaced Templar Saxe in *The Blue Moon* at the Casino.

Channing Pollock has severed his connection with *Smith's* and *Ainslie's* magazines, for which he has been writing dramatic criticisms during the past two years.

The one hundredth performance of *The Tourists* at the Majestic Theatre will be celebrated on Dec. 3. Silver card receivers will be presented as souvenirs.

Arthur Somers Roche, son of the United States Ambassador at Genoa, Italy, is at work on a comic opera, an adaptation of a book by his father.

The Light Eternal will follow *The Tourists* at the Majestic Theatre on Dec. 10.

Dorris Keane, who has been playing the role of Rachel Neve in *The Hypocrites* since the play opened here, has been selected to play the same role in the London production next Fall.

Eleanor Franklin has joined At the World's Mercy company, to play the leading role of Ruth Austin.

A. W. (Jack) Ellis, at present with *The Squaw Man*, was initiated into the Peoria, Ill., local lodge of the T. M. A. while the company was playing that city on Nov. 13.

Mrs. George K. Robinson (Marlene Francis) has been very ill in Washington, D. C., for the past two weeks, and will be obliged to rest for the remainder of the season.

Dream City will probably be the name of the new offering at Weber's, which will have its New York opening Dec. 31, after a week's trial out of town. Twiddle-Twiddle will be given for the last time Dec. 8, and the house will be closed until the new piece is seen. There will be two weeks of daily and nightly rehearsals before the first performance.

The annual dinner of the American Dramatists' Club, in celebration of the achievements, past and present, of the American drama, will take place at Delmonico's on Sunday evening, Dec. 3, upon which occasion Charles Klein will be the guest of honor.

# AT THE THEATRES

To be reviewed next week:

THE BOSS OF THE RANCH.....Delacoe.  
A PARISHAN MODEL.....Broadway.  
MAM'ELLE SALLIE.....Grand Opera House.

## Lyric—The New York Idea.

Play in four acts, by Langdon Mitchell. Produced Nov. 19.

Philo Philimore.....Charles Harbury  
Mrs. Philimore.....Ida Vernon  
The Reverend Mathew Philimore.....Dudley Clinton  
Grace Philimore.....Emily Stevens  
Miss Hennessy.....Blanche Weaver  
William Sudley.....William B. Mack  
Mrs. Vida Philimore.....Marion Lea  
Susan.....George Harcourt  
John Karlskase.....George Arliss  
John Karlskase.....John Mason  
Mrs. Cynthia Karlskase.....Mrs. Fiske  
The Philimore family.....Dudley Diggins  
The Philimore family.....Richard Clarke

Langdon Mitchell's play is a satire of social circumstances, whose ridicule bites as deep and hurts as long as the tragic realism of one of those dramas, though it is clothed in the pleasing robe of comedy. The author has recognized a condition and has indicated consequences, but he has conducted his argument as to make the condition illogical and absurd. He holds—yet in a happy mood—exposes the motley under the fine clothes of the society at which he strikes. He makes his characters tell the truth when they wish most to lie, and holds them up to be laughed at—and pitted. Divorce is not a subject for humor, perhaps, but Mr. Mitchell does not make fun of divorce. He ridicules only the circumstances that make some divorces possible, and his ridicule at once shows the laxity of legal habit in this respect and rallies the idiosyncrasies that appeal to it.

Technically, The New York Idea is remarkable. The author has forgotten the mechanical traditions of dramatic writing and has constructed his work as he would write his purpose. The last act, for example, is a natural, moving, sympathetic development from and climax to the preceding acts, not simply the condensing of the dramatic argument into a *quod erat demonstrandum*. This act might stand alone as one of the strongest and most cleverly written arguments against prevailing divorce laws, but its relation to the other acts it makes of the play a marvellously vivid, coherent and effective whole. There are so few modern plays in which vital interest is continued to their close that this stands out as a model. Its last moments are its best, for they give authority to all that has gone before and provide a climax in which nature, typified in the better impulses of the two chief characters, triumphs and makes even the observer happy.

The lines of The New York Idea are instinct with comedy, even when the scene compels sympathy on account of its underlying pathos. The dialogue scintillates. The talk is the talk of clever persons, and this sort makes up the play for the greater part. The situations are ludicrous, some of them, yet they are not impossible; the characters, drawn with strong high lights, are human, and, to make a paradox, artistically real. They are what people pretend to be, as well as what people are. The play has the unusual quality of appealing to the two broad classes of theatregoers—those who desire entertainment and those who wish to think.

The story will indicate better than description what is found in The New York Idea. Cynthia Karlskase, formerly the wife of Jack Karlskase, prosperous lawyer and lover of fast horses, whom she has divorced trivially, is engaged to marry Judge Philimore, the most distinguished member of the old Philimore family of Washington Square. For one who knows Washington Square, North Judge Philimore is a magnificent specimen. However, he is middle-aged, dignified, aristocratic, home-loving, regular in habits and a reader of the Evening Post, which in a way reflects his mental habit. Cynthia has come to live in the family for a few days before the wedding, and by the time of the arrival of William Sudley—connected with the Philimores by marriage and himself of an excellent and irreproachable lineage—she has succeeded in arousing the displeasure of the Judge's entire household. She will not be like them because she is so different. The first act takes place on the eve of the day of marriage. The newspapers are full of stories of Jack Karlskase's bankruptcy; even the Post has an article as bad as any of putting him out of her head. The Judge's original and now divorced wife, Vida, a languorous social idler and flirt, calls to see her former husband on business. She is in her own way, also not at all in keeping with the Philimore family furniture. The Judge got his divorce in South Dakota—a desert. Cynthia got hers in Rhode Island—incomprehensibly. Before Cynthia and Vida can say many unpleasant things to each other, Jack Karlskase calls in response to a request from the Judge, who wishes to buy a certain horse named Cynthia K., a certain painting by Sargent and a house that Jack is talking of selling. But when the divorced husband sees his former wife he decides not to dispose of the three pieces of property related to her and much desired by his son-to-be successor. At this juncture Sir Wilfred Cates-Darby—an acquaintance of Karlskase's—calls. Sir Wilfred has been in America only a short time, but he has already seen many things that puzzle him. He is introduced to Mrs. Karlskase and Mrs. Philimore, and proceeds to congratulate the wrong men upon their charming wives. The Englishman, after various phases of confused thought as to the matrimonial relations of the women, is finally set right by the Rev. Mathew Philimore, a society clergyman, brother to the Judge and himself an amusing participant in the complications that ensue. Sir Wilfred, finding the legal status of Mrs. Karlskase and Mrs. Philimore, decides to enter the field himself, and pays particular court to Cynthia, though he readily accepts Vida's invitation to call next morning at her home. Vida has already invited Jack to bring Cynthia K., the horse, around for inspection, and Cynthia, the woman, decides to call at the same time, ostensibly to see her favorite mount again, but really to study what seems to be a put-up situation between Karlskase and the Judge's ex-wife.

The second act takes place in Vida's pink boudoir. Pink walls, pink draperies, pink furniture, pink rouge on the dressing table, pink roses ready for the hands of the mistress, pink everything. Vida completes her facial decoration with care, has her maid bring scissors and a vase, carefully arranges herself on the couch, roses in hand, ready for the arrival of her first caller. It is Jack. She makes love to him and he responds more as a matter of duty than from sentiment. "We will find the Garden of Eden," she says. "And lock the gate," supplements Jack. "And hide the key under a rose bush." She is getting along quite well when—the dressmaker is announced. Jack is sent to the men's clubroom to smoke, or drink, or peruse the ticker until he is summoned again to the charmer. As soon as he disappears the roses are disarranged, the scissors again grasped, the pose on the sofa resumed, and the dressmaker is admitted. It is Sir Wilfred Cates-Darby. Mrs. Philimore also makes love to him, and Sir Wilfred responds with extraordinary frankness. He intends to marry Cynthia if he can, but if he fails to get her he intends to take Vida as second choice. It really does not matter much which. It is a new idea to Vida, and she has no weapon of wit with which to meet it. "We will find the Garden of Eden," she says, "and lock the gate, and hide the key under a rose bush," which appears to Sir Wilfred as a somewhat confused but not unattractive proposition. But Cynthia's arrival now attracts Sir Wilfred's attention. He is not to be sweetly unpleasant to her latest caller. Cynthia smells cigar smoke, discovers Jack's gloves and riding coat and soon discovers Jack, who has found the men's clubroom disagreeable. Vida goes to change her costume to something more suitable for receiving Cynthia K., the horse, and the former husband

and wife are left together. It is a rather embarrassing position for both of them, but Cynthia's self-possession far exceeds Jack's. She finally, in a spirit of bravado, invites him to get her away at the marriage and he accepts. Then Sir Wilfred finds his opportunity to talk to Cynthia while Jack and Vida go to look at the horse. Cynthia discourages him in his intention to marry her, but, piqued at the position of Jack and Vida, agrees to go to the races with him that afternoon. She sends Jack with a message to Judge Philimore postponing her wedding ceremony until evening, and rushes away with the Englishman only two hours before the time set for that event.

The third act is again at the Philimore residence, on the evening of the wedding day. The Philimore family, minus the Judge, have been waiting since 2 o'clock for the bride, thoroughly irritated at such unconventional behavior. Even Philip, the judge, has been missing since Jack Karlskase came to him with a message early in the afternoon. The choir boys, brought by the Rev. Mathew Philimore to add dignity to the service, have been in the house since 2 and have been waiting for the bride, but have been unable to drop over the mantel and the improvised altar. Then, when patience is done for and William Sudley has expressed his views as forcibly as possible, Cynthia arrives. They ran out of gasoline on the way back from the race track and had a hard time getting home. The Judge, who has followed them, returns at the same time. He disapproves of Cynthia's behavior, but will not be flitted and made ridiculous. Cynthia goes to put on her wedding dress and the Judge, after asserting his authority over his rebellious relatives, is led away to be properly clad. In the meantime Jack has arrived, bearing a bunch of flowers for the bride, and has also made her appearance. Sir Wilfred, who has been home to dress, returns in time to talk again with Cynthia about himself, but she cannot be moved. The automobile trip has not aroused in her "a whim" for him. He then turns his attention to Vida, and later with her goes to Jack's rooms at Jack's invitation. Cynthia suddenly recognizes a duty toward her former husband. She warns him against Vida, believing that Jack and Vida are to marry, and then Jack becomes angry. He accuses Cynthia of heartlessness and dares her, if she feels so much interest in his welfare, to abandon the wedding and come to his rooms to save him. He rushes from the house and leaves Cynthia in a very thoughtful mood. The Judge comes downstairs, the choir boys are put in the Rev. Mathew, who cannot find his surplice, takes his stand, all ready for the ceremony. All but Cynthia, who sits thinking while the preparations are being made. Then she suddenly rises, glances at the solemn visage of her almost relatives, and bursts out of the room, crying that she is going to Jack to save him from marrying Vida. The choir boys mistake the Rev. Mathew's gesture of consternation for the prearranged signal for singing, and burst into a melody about the bliss of eternal love.

The fourth act occurs at Jack's rooms. Cynthia's work basket stands on the table where she left it, her old hat hangs on the corner of a chair, her wedding ring lies among the papers on Jack's desk, while she sits there, when she left him, the chair that she kicked over in her temper when he would not give up a business day to go to the races with her, lies legs up where it fell. At the beginning of the act Vida and Sir Wilfred have been married by the Rev. Mathew, who had followed Cynthia on her escape from Philip's, and they are packing for Jack's lobster and champagne dinner. Tim Fiddler, Jack's trainer, calls for instructions about Cynthia K., who is off her feed. Jack, down in spirit, does not care for Cynthia K.'s ailments. He has just found a letter from his lawyer indicating some mistake in the proceedings that separated Cynthia from him. He telephones the lawyer and learns that the divorce decree is invalid because of a technical error. While he is trying to telephone Philimore he learns that the second marriage has not taken place. He joins Sir Wilfred and Vida, leaving instructions with Fiddler to notify him the instant Cynthia arrives. When Cynthia comes she does not want Jack to know it. She locks the door but the trainer steals the key and calls her employer. And then Cynthia arrives outside in a cab. Cynthia decides not to go back with him, and Jack sends him away. They discuss the cause of their disagreement: they bring up memories of good times together. Jack tells her of the news about the divorce decree, and when she insists on leaving he begs her to stay. "Not unless I am here in your heart," she answers. He gives her back her wedding ring and they are happy.

The play is acted perfectly. The Manhattan company upholds its reputation as the best organization of players in the country. Even the "bits" are in the hands of high grade actors, and are performed with as much care as the most important parts. Mrs. Fiske as Cynthia has a role full of crisp, sparkling comedy, filled with opportunities to express rapidly varying moods. It has light and shade, humor, sentiment, vivacity, impetuosity, recklessness, and she acts it brilliantly. There is always present, even in the most mischievous moments, an underlying vein of pathos, and it is the consummate art of the actress to suggest this positively without permitting it to rise above the surface frivolity of the character. Her deft touches of satire, as when she hears the Philimore family discussing the social prominence of their acquaintances and during the scenes in Vida's boudoir, the coquetry of her pose, the slight Jack in the second act, her poise and humiliation when she listens to him in the third act, and her delicate sentiment in the fourth act, are as impossible for the reviewer to describe as for the average actress to portray.

John Mason has seldom if ever appeared to better advantage than as Jack Karlskase. His impersonation is mainly, strictly, serious, dignified, humorous, altogether admirable. George Arliss makes of Sir Wilfred Cates-Darby a somewhat amorous, outspoken Briton, with a sort of cynicism that makes it possible for him to propose alternately to Cynthia and Vida and finally take the more convenient woman. He acts the part with characteristic ease, finish and skill. Charles Harbury as Philimore is the embodiment of aristocratic pomposity and self-confidence, or is as perfect in characterization as Mr. Mason or Mr. Arliss. Ida Vernon demonstrates her sure art in the role of Mrs. Philimore, the Judge's mother, and Emily Stevens as Grace, the Judge's sister, and Blanche Weaver as Miss Hennessy, the Judge's aunt, complete the picture of the female side of the Philimore family. Marion Lea as Vida gives an amusing and realistic characterization of the selfish divorcee, given to posing and superficial sentiment. Dudley Clinton as the Rev. Mathew Philimore, the pious, self-satisfied, opportunist clergyman, is excellent, and W. B. Mack gives a clear-cut, positive characterization of William Sudley. The role of Tim Fiddler, Jack's trainer, slight as it is, is an opportunity, becomes integral to the general effect through the artistic work of Mr. Ferguson. The small characters of the servants are played skillfully by well trained actors.

The mounting of the play is as perfect in its way as the acting. Every scene bespeaks an artistic regard for place, circumstance and proportion.

## Madison Square The Three of Us.

Laura Nelson Hall made her first appearance as Mrs. MacKenzie in The Three of Us at the Madison Square Theatre on Wednesday afternoon, Nov. 21. Miss Hall is the wife of Frederick Truesdale, has had ten years' experience as a stock actress, but has played in New York only once before, then in a very small part in The Moth and the Flame. By her performance Wednesday she proved her right to be here in leading roles whenever her managers see fit to put her there.

Miss Hall is underranked for Carlotta Nilsson, star of the play, and in order to allow Miss Nilsson an extra day for rest, she was given the opportunity of appearing at the midweek matinee.

Two-thirds of the audience were probably ignorant of the substitution. The entire audience was delighted with the performance. Naturally, Miss Hall imitated Miss Nilsson in the business of the part and to some extent in the impersonation of the character, but she has a distinct individuality that made her play a different thing in the old role and manner were very like Miss Nilsson's. As the play progressed, however, she seemed to become more confident of her own personality and played the third and fourth acts in a more distinctive key. Her work was good throughout, but she was at her best in the climax of the third act and in the first half of the fourth, though her scene with Steve in the first act was an excellent piece of acting. There are very few faults to be found with her. She has a pleasant, well controlled voice, grace of gesture and carriage, sure intelligence and what is rare in a stock actress, ability to hide her methods.

It is understood that Walter N. Laurence intends Miss Hall for the leading part in a production soon to be made. She will continue to play at Wednesday matinees of The Three of Us.

## Liberty—Susan in Search of a Husband.

Comedy in three acts, by Eugene W. Presbrey. From a short story by Jerome K. Jerome. Produced Nov. 20.

Lord Rathbone.....H. B. Warner  
Susan Greenleaf.....Ernest Mainwaring  
The Doctor.....Reuben Fax  
Dolores.....A. G. Andrews  
Elizabeth Raffleton.....Ada Dwyer  
Mrs. Mulberry.....Elsie Dane  
Susan Gambett.....Eleanor Robson

A filmy, diaphanous comedy, exquisitely acted, and an almost equally vaporous tragedy, equally well performed, form the second offering in the series of new plays Eleanor Robson's managers have planned to produce for her this season. The Susan piece is a rather good dramatization of one of Jerome K. Jerome's lightly humorous stories, eked out with situations made funny by the actors more than by the dramatist. It is an agreeable, though sweet and frothy fantasy of Summer love and mistaken identity, agreeable to the eye and ear.

Susan Gambett is an orphaned American girl acting chambermaid at an inn in Wales. Seven years before, at the age of fifteen she had married impetuously an English sailor who left her after the ceremony and failed to appear in the evening for the parental forgiveness. A variety of circumstances took Susan to England, and the professor of philosophy applied to her more than that of governess, she being the daughter of a New Hampshire hotel keeper. Robina Peniculate, an American heiress and an old school mate of Susan's escapes from her guardian at Harve and comes to Wales alone to visit the chambermaid and incidentally to have a vacation at the inn where she had once spent "the three happiest days of her life." Crossing from Harve to Southampton she had met a charming Englishman, Lord Rathbone, who was very attentive on the voyage. Lord Rathbone arrives at the inn half an hour after her. During that half hour Robina and Susan exchange places, to test Lord Rathbone's sincerity, whether he will be as courteous to the chambermaid whom he thinks she is not an heiress. Lord Rathbone promptly falls in love with the real Susan, masquerading as the guest, and she as promptly feels an attraction toward him. In fact, they think they have met before. Then comes to the inn Lord Rathbone's sister, Elizabeth Raffleton, and Horace Greenleaf, the family solicitor, determined to prevent the titled Quixote plan of claiming a chambermaid as his wife. Horace recognizes the inn as the place where he once spent "the three happiest days of his life." He also recognizes Robina as the girl with whom he spent them.

By this time Susan has recognized Lord Rathbone as her long-lost husband, but she seems her identity a secret, in order to discover whether he is honorable enough to acknowledge his marriage to Susan Gambett, chambermaid, whom he now believes Robina to be. Then the chambermaid is accused of stealing the spoons. To protect her, Lord Rathbone proclaims her as Lady Rathbone, but she denies it. And the real Susan, about to confess, learns that the constable comes to arrest the spoon-thief, also has an order to apprehend one Robina Peniculate, for whom a reward has been offered by her guardian. Then both girls refuse to tell which is the real Susan and which the real Robina, and they are both locked up in the store room, without food and without sleep, while the constable and the representative of the law in their place. They still refuse to clarify matters until the question of spoons is really settled and all plans of escape from the inn fall through because it cannot be decided which is Lady Rathbone and suitable as a chambermaid. At this point Jerome's humor, otherwise "the Doctor," comes in from the barn with his full of spoons and a gray tail-feather from an ominous hooded crow that he has seen and feared for several days. Thereupon Robina and Susan acknowledge their real identity and all is happiness, save for Elizabeth Raffleton, who was engaged to Horace for a short time.

As Susan, Eleanor Robson has another role like Mary Ann and Nurse Marjorie, so well suited to her personality and so well acted that an attempt at criticism would end in failure. Her romantic impulsiveness, her whimsical realization of the humor of her position, her little tricks of gesture and voice make Susan an altogether adorable person. Rachel Irving as Robina also acts her role with infinite charm. Her transition from heiress to chambermaid is only outward and visible, for she makes a very inattentive servant. Miss Irving is an extremely clever and agreeable actress. As Lord Rathbone, H. B. Warner, already well established by his performance of the sentimental scolded in Nurse Marjorie, shows his versatility by playing a serious role in an entirely different spirit. He is seriously humorous, manly, easy, and almost entirely free from self-consciousness. Ernest Mainwaring contributes a good comedy bit as Horace Greenleaf, the prosaically sentimental solicitor. Reuben Fax is altogether excellent as "The Doctor," who has youthful sentiment combined with aged snobism. A. G. Andrews as Dolores, the constable, does his bit well, and holds the audience during a completely dark scene by his muttering of one word. Ada Dwyer is good as Elizabeth Raffleton and Elsie Dane plays the comparatively small role of Mrs. Mulberry, the innkeeper, with much skill. The three acts show one interior and the setting is excellent.

## A TENEMENT TRAGEDY.

Play in one act by Clotilde Graves. Produced Nov. 20.

W. Kelley.....H. B. Warner  
Parvati.....De Belliereville  
Mrs. Parvati.....Ada Dwyer  
Mrs. Parvati.....Emily Rice  
A Policeman.....Thomas Graham  
Tina.....Eleanor Robson

This one-act piece is a bit of realism, rather weakly written, but strongly acted. The scene is laid in the slums of London's East End, and the incidents are the outcome of the poverty of the neighborhood. A counterpart of the story was published in the New York papers several months ago, even to the characters and motives, though it is unlikely that Miss Graves, the author of the play, has read the proceedings in the case of Josephine Terranova. W. Kelley, a young actor, has married an Italian organ grinder's assistant, Tina, whom he had once rescued from a beating. The girl is young, ignorant, sick from illness, and altogether unacquainted with the difference between right and wrong. From Kelley's blind mother she learns that she is not fit to be a wife. Parvati, the organ grinder, has heard her when she was 12 years old, and has made her earn money for him. Through an anonymous letter Kelley discovers Tina's unchastity, and goes out to find the Italian to kill him. During his absence Parvati returns to Tina, bringing the man with which he had to beat her—as a keepsake. He attempts to strike her again,

and she stabs him to death with a knife she has carried since she became engaged to Kelley. "I done it," she says, when she is taken to the police come, brought by Parvati's wife, who has witnessed the murder through the window. It is a disagreeable story, and would be better placed did it precede instead of follow the comedy.

The role of Tina shows Miss Robson's art in a new light. As the girl of the slums she is rough, crude, uneducated, untrained, waiting with heavy steps, unadorned, frank. It is a complete characterization, such as a surprising the personality of the role. The passion of the final scene is matched in the earlier part of the play—Tina's love and untrained. Mr. Warner's performance again his versatility by his part of the young doctor, a character as far removed from the Lord Rathbone of the comedy as Tina is from Susan Gambett. Frederick K. Belliereville as Parvati gives to the part the careful attention that marks all of his work. Parvati is not unlike the baker in Little Italy, and Mr. De Belliereville finds the same opportunity in it. Emily Rice does some good character acting as Mrs. Parvati, but Ada Dwyer is out of her element as the blind mother.

The piece is splendidly staged and the mob is well-trained and effective.

## Astor—Daughters of Men.

Play in three acts, by Charles Klein. Produced Nov. 19.

John Stedman.....Orrie Johnson  
Richard Milbank.....Herbert Kelcey  
Matthew Crosby.....Lynn Pratt  
Reginald Crosby.....George Parsons  
James Thedford.....Edwin Brandt  
James Burrows.....Ralph Delmore  
Louis Stolbeck.....Carl Albrecht  
Grace Philimore.....W. Harrison  
Patrick McCarthy.....George W. Dege  
Martin.....Joseph Adelman  
Parker.....J. H. Howland  
Grace Crosby.....Ella Ransome  
Louis Stolbeck.....Dorothy Donnelly  
Mrs. Reginald Crosby.....Grace Philimore  
Paxton.....Kate McLaughlin  
Butler.....Frank Browne

To those men and women who talk capital and labor over their breakfast coffee, Daughters of Men will prove an unalloyed delight. The juggernaut of platitudes rolls through the dialogue with a rumble that will more than make up for the touches of human nature occasionally interrupting the soaring flight of the author's astralium. In fact, Daughters of Men is a sort of dramatized Lincoln Steffens magazine article—all earnestness, all reality, and to the uninitiated all boredom. Such a play is of itself a failure artistically. It does not deal with emotions, but with conditions. Its interest is not in men and women, their loves, their sorrows and their hates, but in the outside conditions, of which these figures are but bloodless puppets. Conditions, it is true, may become the determining factor in the actions of the characters, as in the case in all the great tragedies, but one's interest is always with these characters in their struggle against their environment. In Mr. Klein's play the chief interest is always in the outside conditions.

When, however, Mr. Klein deigns to descend to the earth, he at once becomes more successful. In his depiction of the girl of the people and of the old German, there are many touches of delicious sentiment that show his knowledge of the poor. At times perhaps sentiment becomes sentimentality, but this is a falling common to all who have known and suffered with the poor, and as is the case with Dickens, it is brought then closer to the people's hearts. The Music Master may not be a great play, it does not pretend to be an epoch-making drama, but it is worth a dozen Daughters of Men. Mr. Klein has in sentimental comedy a field peculiarly suited to him. Why will he not stick to it? The great problems of life are beyond his grasp. He has neither the philosophic insight nor the poetic imagination necessary for the great dramatist. His depiction of society figures is absurd, and his ideas of economic problems seem to be derived from the lyceum lecture and the stump speech. It is unfortunate that he has not got it into his head that he has a mission. Unless a man with a mission is a genius he soon becomes a bore. Mr. Klein is not a genius.

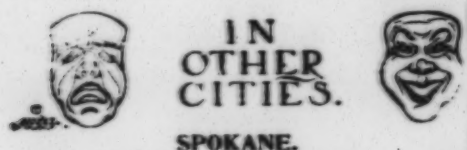
The first scene is in the Crosby mansion on Fifth avenue. Richard Milbank, Matthew Crosby and James Thedford are partners in the great firm of Milbank and Crosby. John Stedman is a young lawyer of good family who is the brains of the Federated Brotherhood, a great railroad organization. He is in love with Grace Milbank, Matthew's sister, and she returns his love. After she agrees to let them tell Stedman that his suit is hopeless, Milbank, however, discovers that Stedman is the son of an old friend of his, and tells him that if he will give up his labor affiliations he can have his niece. Grace then comes in and begs him to give up his work. James Burrows, a leader in the Brotherhood and a brutal apostle of force, then enters the house, having been told that Stedman is there by Louise Stolbeck, the daughter of a German, who is one of Burrows's followers. Louise tells Burrows this because she is in love with Stedman and is jealous of Grace. Burrows now demands that Stedman go with him to the meeting of the Brotherhood. Grace tells Stedman that if he goes he must give up all hope of ever having her. He feels, however, in honor bound to go and does so. Grace then tells her brother and Milbank that Stedman is the best man of them all.

The next scene is in Stedman's rooms, two months later. Louise comes in and tries to make Stedman think that Grace does not care for him. Grace then arrives with her sister-in-law, Mrs. Reginald Crosby, who has been an actress. Mrs. Crosby then goes down to wait in her carriage. Louise also goes out and by a trick gets with carriage to drive off, leaving Grace alone with Stedman. Grace then tells Stedman that she loves him. Louise again comes in and tells Stedman that her father and Burrows are down stairs, and that if they find her there, there will be trouble, as she has come to tell Stedman that they are in a conspiracy to force him out of the Brotherhood. Stedman then goes out to find Louise the men off, leaving the girls together. Louise now shows her hatred for Grace and telephone to her brother's house intending to tell him that his sister is alone in Stedman's rooms. She dares Grace herself, however, to tell where she is. Grace takes up the dare, and despite Louise's entreaties not to, telephones her brother to send at once for her. Stedman now comes back, puts the two girls in a side room, and Milbank, Crosby and Thedford arrive, and Stedman, not knowing that Grace has sent for them, tells them she is not in the house. While they are disputing Burrows, Stolbeck and Lockett, a socialist editor, enter in search of Louise. They see the others, however, and immediately accuse Stedman of collusion with the capitalists to call off the great strike that is in progress. Stedman denies it and tells them that now capital and labor have met in the same room it is time to get together.

The next scene is an hour later in the same room, during the discussion. Any compromise seems hopeless, when Patrick McCarthy, president of the Brotherhood, arrives. He asks why they are together. Burrows asks something that is said, suspects that Grace is in the side room and opens the door. To his consternation Louise steps out. Grace, however, will not let her hear the brute and comes forward. At length explanations are made and Milbank tells Stedman and McCarthy to send him to the next day for a conference to end the strike. The curtain falls with Grace and Stedman in each other's arms.

It is easy to see the melodramatic improbability of this story. The author starts with the thesis that heathenism is the cure for the ills of the body politic. He goes on to dramatize this thesis, the only thing the labor agitator in contact with the plutocrat; he must do more—he must make him in contact with the plutocrat's family, for it would never do to have a play without a love-story. Improbabilities crowd thicker and thicker. Labor thugs force themselves by the argus-eyed guardian of the plutocrat's mansion into his very sanctum sanctum.

(Continued on page 13.)



## SPOKANE.

Maude Fealy scored a personal triumph in the play of *Beatrice* at the Spokane Theatre Nov. 15, 17, when the house was packed at three performances, including a matinee. Jack Webster, Harrington Reynolds, Joseph Connelley, and Blanche Douglas were also well received. Harry Beresford presented *The Woman of the Year* with an adequate cast. The play is wholesome and free from horseplay. Strongheart, with Robert Edson in the same part, was seen by a capacity audience 12, the actor receiving a dozen curtain calls at the climaxes 18, 19, James O'Neill in *Monte Cristo* 20, 21. Arizona 23, 24, Alberta Gallatin 27, 28. Maxine Elliott 29, John Griffith in *Richard III* 30, 31.

Jack West in *Peter Pan* was the card at the Columbia Theatre the week of 11. West has a fair co., but he lost the Norse lumberjack dialect, which is supposed to be the characteristic of the role he is interpreting. Maudie Phillips made a neat little hit with her singing specialty. The business was big. Coming week of 18, Quincy Adams Sawyer; week of 25, *Amused Musical Comedy* co. in *The Governor's Wife*, headed by Helen Davenport and Claude Amson.

Marching Through Georgia, with Miss Shirley as Virgie Leland and George McQuarrie as Colonel William Warren, was presented the week of 11 at the Auditorium by the Jesse Shirley co. The play was well staged and interpreted, and attracted big business. Mrs. Dan's Defense is the play for the week of 18.

Mr. and Mrs. Perkins Fisher were well received at the Washington Theatre the week of 11 in *Earn Kendell's* playlet, *The Half-Way House*. Frank Combs and Muriel Stone presented *The Last of the Troupe*, giving the man opportunity to display his vocal abilities. Others on the card were the Fishers, acrobats; Charles Allman, baritone; the Three Waleys, tumblers, and the biograph. The house was packed at every performance.

Mrs. Pearl Hutton Schrader is arranging for two concerts by the Chicago Symphony Orchestra, under the direction of Alexander von Mehta, the soloists of the Wagner Club of Spokane will appear with the orchestra at one of the recitals if arrangements can be made to secure an oratorio.

Arthur Dexter, of Spokane, author of the Indian drama *In-Wa-Na-Ha*, has written a companion piece, called *Lamont*, which will have its first presentation in New York by a co. of full-blood Indians from the Flathead Reservation, east of Spokane, early in January.

Captain C. B. Woods, of Walla Walla, announces that the new theatrical order, the Brotherhood of Owa, will establish a nest in Spokane, afterward going East to enlist members of the profession.

Albert O'Brien, formerly of Spokane, now in New York, has been chosen by Sullivan and Condit to be manager of the booking department of the Pacific Coast Amusement Co., with headquarters on the Sound.

The Ensemble Club, of Spokane, will give a testimonial recital for MacDowell, the American composer, on the evening of 26, in Masonic Temple, under the direction of Halcyon Hall. Prominent musicians will assist. The advance sale is large.

Rumors are persistent that Spokane is to have an independent theatre the coming year. Mining men from the Coeur d'Alene district are said to be interested, and it is given out that capital will not be lacking.

## KANSAS CITY.

Virginia Harrod in the Sardou comedy, *The Love Letter*, was the Shubert offering the week of Nov. 10-24, playing to good business. The Road to Yesterday 25-1.

Earn Kendell in *Swell*, *Elegant Jones* was the Willis Wood attraction 15-17, playing to very satisfactory business. The star appeared to good advantage, and played as usual, but the play is hardly a new former vehicle. *The Vinegar Buyer*. A good co. were in support, and the play was well staged.

The Prince of Pilsen made its annual visit the week of 18-24, again holding forth at the Willis Wood and played to good business at each performance. *Joe Dandy* continues as the Hans Wagner, and was even funnier than ever, while other principal roles were capably cared for by Pauline Gorman, William Woodson, Albertine Benson, Jefferie Bagard, George Decker, and Marie Welsh. The production is well kept up in all departments, the staging and costuming being a feature. *The Vanderbilt Cup* 25-28.

The Mayor of Tokio, with Richard Charles in the lead, held the boards at the Grand 18-24, playing to big business nightly. In *Old Kentucky* 25-1.

A Men's Broken Promise, a play new to Kansas City, was the Gillies attraction 18-24. This play was one of exceptional interest, and was admirably presented, drawing large audiences nightly. Several thrilling scenes were enacted very cleverly, and won enthusiastic applause. The chief characters of the play were in the hands of F. Arthur, J. Fickens, John Blinnett, Joseph Lee, and Pearl Lyall, all of whom were well received. The production was appropriately staged. *Secrets of the Police* 25-1.

A Poor Relation was the Grace Hayward Stock offering at the People's 18-24, the play being well received. Walter Marshall had the role made famous by Sol Smith Russell, and made much of the part. Virginia Mann, Baby Blossing, and Lottie Salberg were all excellent in the children's parts. George Hayward was seen as Dolley Fay and Almsworth Arnold as Jasper Sterrett. The play was well staged.

The Dictator was admirably presented by the Woodward Stock co. at the Auditorium 18-24 to the large audiences. George Arvine handled Willie Collier's old role very cleverly, and won many laughs. Eva Lang, the leading woman, was out of the cast this week. The leading feminine role, however, was very well cared for by Maudie Chidwell. The other members of the co. were well cast. Under the Red Robe 25-1.

## NEW ORLEANS.

A beautiful production of *A Midsummer Night's Dream* was the attraction at the Tulane Theatre Nov. 19-24. Annie Russell as the gay and mischievous Puck was all that could be asked for. The Man from Now 25-1.

Joe Morris, presenting *Lovers and Lunatics*, held the boards at the Crescent Theatre 18-24. An abundance of fun and catchy music pervades the play, and the patrons of the house seemed pleased with the co.'s endeavors. Mr. Morris did practically all the comedy work. Lillian Lawson, Florence Little, J. M. Hilden, Willie Mack, and George F. Jones were clever in their respective roles. George Sidney 25-1.

The Brown-Baker Stock co. at the Lyric Theatre presented *Over Niagara Falls* 18-25 to big business during the week. Theodore Gamble and Edith Evelyn played the principal roles well, and Henry W. Rowell did a good piece of character work as the old Indian chief. The rest of the co. gave its usual good support. After Midnight 25-2.

The San Carlo Opera co., under the directorship of Henry Russell, opened the French Opera House 20 with a splendid performance of *Carmen*. The principals in the cast were Mesdames Monti-Ballini, Perren, Colombini, and Mesdames and Messieurs Constantino, Giocondi, Polcetti, and Valentin. A crowded house witnessed the opening performance. *Pagliacci* and *Cavalleria Rusticana* 22. La Flizia del Reggimento 24. The co. will alternate with French and Italian opera. The French Opera House proper is under the management of Thomas Brulston, to whom credit must be given for having brought here this splendid aggregation of singers.

The Winter Garden continues popular, with Brooks' Marine Band as the principal attraction.

The New Baldwin Theatre will open its doors 28 with *If I Were King*. The house is practically equipped with the requirements being the proper arrangement of seats.

The Hyde Comedians and Blue Ribbon Girls, a co. consisting of about thirty-five people, was the attraction at the Greenwald Theatre 18-24. *The Parisian Widows* 25-1.

At the Elysium Theatre the Dandy Dixie Minstrels were the feature 18-24. *Pekin Stock* co. 25-1.

## SALT LAKE CITY.

The Salt Lake Theatre had a week of excellent business beginning Nov. 12, with one night of the Devil's Auction, which drew a packed house and turned good money away. The balance of the week there were seven performances of *Checkers*. The house was entirely sold out for every performance.

As a matter of fact, this State is rapidly increasing in population and in its industries and mining operations, and the daily influx of visitors to the city from a large tributary area, is beginning to be felt by the houses of amusement. What promises to be a still greater advantage to them is the recent several-million-dollar deal by which the Harriman railroad people acquired franchises for interurban roads that will make a network of Utah, all centralizing in Salt Lake City. Some of these roads are to be completed and running in six, nine and twelve months, and we should feel the good of them to some extent by next season.

At the Lyric the Stock co. played good houses with *Alice F. F. F.*, Ethel Roberts and Marguerite Pitt and the best work. Eugene Frazer, Zella Coring-

ton, J. F. Macdonald, Tony West and Selby Beach were very good in their respective characters.

At the Grand A. Conner's Daughter did good business first half of week, followed by *Mademoiselle* and *Business Fair*; audiences pleased. *Man's Enemy* 18-21.

Leon Cavallo's orchestra, which Manager George D. Fyler will bring to the Mormon Tabernacle, afternoon and evening of 28, is a promising one, in its new work.

Wallace Moore, well known here from his work in stock company days of long ago, is in town ahead of the popular actor, Louis James.

Joseph Petrich, treasurer of the Lyric for some time past, is to be placed in charge of another of John Cort's houses.

Edith Randall, the bull player, in advance of Curtis and Lewis' Ten Thousand Dollar Beauty co., is at present in charge of the box office.

The new Auditorium, costing \$400,000, is nearing completion and will for the rest of the season be used as a skating rink. Booking of all sorts of large entertainments will be begun for next season. The location of the house is in the very heart of the city, within a stone's throw of the great Mormon Temple.

## MILWAUKEE.

Happyland, presented by De Wolf Hopper and co., opened a short and very successful engagement at the Shubert Theatre Nov. 15, playing to capacity houses at every performance. Commencing 25, on Parade for four nights and one matinee.

The War Correspondent, a musical play in three acts, opening a week's engagement at the Alhambra 18, was one of the best attractions here this season and played to capacity houses. The play itself is a combination of musical comedy, showing dramatic possibilities and evidences of melodrama. During the action there are a number of very pleasing musical numbers interspersed. The co. is an excellent one and extremely well balanced. The leading part, played by Johnny Fogarty, is an extremely hard one, and it is necessary to use care and discretion in order not to overdo it. Mabel McLean as Princess Kalomir, the leading female part, presents the character in a very bright and entertaining manner.

Ethel Dovey, of bright, winsome prettiness, sings several numbers in a fine manner. Among others in the cast are: Mabel McLean, as Princess Kalomir; George L. Cox, as Mabel's Addington; C. Richmond Kent, and Leo Kendal. The chorus is extremely good looking and well costumed, and the scenic landscape is first class. Great preparations are being made for the return of Milwaukee's own prima donna, Cherish Simpson, in *The Red Feather* week 25.

The Girl and the Governor, with Jefferson De Angello, opened at Davidson 18 to crowded houses. *The Grand Mogul* 25.

Fulda's Maskerade was given its first performance by the stock co. at the Pabst Theatre 18 to large houses. Burton Holmes continued his series of lectures at the house 20 to large and appreciative audiences.

Miss New York, Jr., opened at the Star 18 to packed houses. The production is a good one, consisting of two burlesques and an olio composed of *Revere and Giff*, the *Albion* and *the four*, and the *Vedma*. Week 25 *Innocent Maid*.

At the Bilton Theatre week 18-24 Keller is the attraction. Sunday will be offered 25.

A. L. ROBINSON.

## PORTLAND, ORE.

The Lion and the Mouse at the Helix Nov. 12, 13 attracted capacity audiences during the three performances given. The demand for seats was so great at the last presentation that the ticket office was closed before the curtain rose. The work of Joseph Lovett as Shirley Rosemore stood out as the gem of the performance. Paul Everett as John Ryder and Macey Harlan as Jefferson Ryder also figured largely in the good work done. The rest of the cast was equal to the work required of them. The balance of the week was knocked away because of the unprecedented storm throughout the Northwest, resulting in a tie-up of *Shirley Rosemore*. The Sign of the Cross opens 17, 18. *The Marriage of Kitty* 19-21. Robert Edson in *Strengthened* 22, 23.

Lost—24 House, put on at the Baker 11-18 as a member-in before Ralph Stuart arrived, proved to be one of the most interesting attractions presented at this home-like little theatre this season. The portrayals of Donald Bowles as Dick Swift, Howard Russell as Smiley, William Dills as David, and Lillian Lawrence as Bertha Dacre formed a combination of comedy and tragedy far above the average of any stock presentation yet given this season. The attendance was very good. More than ordinary effort is being made to adequately present *The Middleman* at this house for the week ending 28.

As Told in the Hills pleased a week of houseful melodrama loving audiences at the Empire 11-17. Puck's Bad Boy is the offering for the week commencing 18.

Polly and I and The Sign of the Four are the current attractions at the Star and Lyric 12-18.

By reason of the stalling of theatrical co. on the Great Northern, Northern Pacific, Union, and Southern lines there were very few football enthusiasts. The Marriage of Kitty 17.

The Grand Opera House was dark 16, owing to the non-arrival of the co. playing *The Marriage of Kitty*, caused by suburban floods 15-17 in the Duwamish Valley and neighborhood south of the city, shutting off not only suburban connections, but also mail and passenger communication with the East. A coal famine is threatened, affecting the street car service, all of which will have a demoralizing effect on the attendance at the theatres.

At the Seattle Uncle Josh Sweeney pleased from large to capacity houses. The Two Johns 18-24.

At the Lola the *Pantasma* Stock co. continues to play to good business in *The Wages of Sin* 11-17. Sign of the Four 18-24.

The Third Avenue closed with The Manager's Troubles, which immediately followed The Tie That Binds 18, W. M. Russell, the popular manager of the Third, took part in the former with the whole Taylor co. before a capacity house. This theatre will reopen on the completion of the upgrade on Third Avenue, which will add another fine new business thoroughfare to Seattle on which a year which all the principal theatres will be located for some years to come.

## SEATTLE.

At the Grand Opera House Strongheart Nov. 13, 14 drew capacity houses. Robert Edson in the title role drew the lion's share of applause, probably due to the fact that among the large number of university and high school students present at all the performances there were many football enthusiasts. The Marriage of Kitty 17.

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## COLUMBUS.

At their annual performance The Jungle Imps lived up to all promises of a sensational entertainment. The Great Southern Theatre was filled to overflowing Nov. 19, 20, and on both nights the audiences were most appreciative of the efforts of this talented aggregation of actors and actresses. The performance was most successful, and the audience was most appreciative of the efforts of this talented aggregation of actors and actresses.

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The Duchess of Devonshire, in the rewritten version prepared by Mrs. Charles Doremus, and under rehearsal daily at Mamey Hall 12-24, will resume its tour 26, with Roselle Knott still in the title-role, but with her support largely recast. Mr. Shipman is confident that in its new form the piece will be a success. After playing some one-night return dates in Ontario the attraction goes to Detroit and on to the Middle West.

J. A. McNEIL.

At Boyd's Theatre The Mayor of Tokio was given Nov. 14 to a large and well pleased audience, the piece scoring quite a hit. Jane Corcoran and a well balanced co. played to fair business 15-17. The Vanderbilt Cup 18-20, met with a very hearty reception, and proved one of the best pieces of its kind seen here this season. Manager Burgess has Ezra Kendall 22-24. The Rogers Brothers in Ireland 25-27. Prince of Pilsen 28. Checkers 29-31.

At the Krus Mr. W. W. Family pleased a series of fair sized audiences 15-17. Windy Sam from Amsterdam 18 to the usual large Sunday audience. Cole and Johnson, supported by an unusually good colored co., 19-21, are doing well. Undisputed: We Are King 22-24. Buster Brown 25-27. Across the Pacific 28-31.

At the Burwood business continues excellent, the bill for week of 18 being Captain Swift, which needs no commendation. For week of 25 Prince Otto.

J. R. RINGWALT.

At the New York Theatre Nov. 19-24. Gertrude Coghlan as Shirley Rosemore and Arthur Byron as John Burkett Ryder, were equally successful and both players shared evenly in the approval of the audiences. Joseph Kilgour's embodiment of Bagby was excellent. Malcolm Duncan's portrayal of Jefferson was highly spirited and pleasing. The other members of the cast were competent. Prince of India 26-1.

Before and After was presented by an exceptionally good co. at the Shubert Theatre 19-24. Fair sized audiences. Lena Ashwell 26-1.

A Millionaire's Revenge attracted large audiences at the Columbia Theatre 19-24.

Florence Hindley appeared at Blauy's Theatre in *The Girl and the Gambler* 19-24. Miss Hindley is surrounded by a capable co. and attractive stage settings. A Child of the Regiment 26-1.

Rosenthal, pianist, will give a recital at Krueger Auditorium 27. GEORGE S. APPLEGATE.

CLEVELAND.

The Free Lance, with Joseph Cawthron, Nella Bergen, and Jeanette Lowrie in the leading roles, was the attraction at the Euclid Avenue Opera House Nov. 19-24. William Favreham 25-1.

John Hudson's Wife, at the Colonial Theatre 19-21, served to introduce to local theatregoers two new stars, Hilda Spong and William F. Hawtry, both of whom scored a success. Eddie Foy in *The Earl and the Girl* 26-1.

Behind the Mask paid a second visit to the Lyceum Theatre 19-24. Billy Van in *Patsy in Politics* 26-1. The Gambler of the West was the bill at the Cleveland Theatre 19-24. A Woman of Fire 26-1.

Hartmann, violinist, assisted by Laura Beth, prima donna, and Adolph Berchle, pianist, will be heard at Grac's Army 27 under the auspices of the Lyceum League.

WILLIAM CRATON.

JERSEY CITY.

The Four Nations came to the Academy of Music Nov. 19-24 to large business, appearing in *Breaking Into Society*. The stars are clever, especially Sam

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capacity houses; pleased. The Volunteer Organist 19. A Sister's Sacrifice 25. Fantana 27. Lyman Howe's pictures 28. Virginia Harned 30.

**JACKSONVILLE.**—GRAND (G. W. Chatterton, mgr.): George W. Davis, local mgr.; The Show Girl 14; good business, considering strong counter attraction; good co. and performance. Liquid Air Experiment 16. Packed 8. R. O. Fox Grandpa 3. Gingerbread Man 4. The Umpire 7.

**CANTON.**—GRAND (F. B. Povelean, mgr.): Stock's vaudeville Nov. 16; 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. The Show Girl 23. The Umpire 26.

**JOLIET.**—THEATRE (J. T. Henderson, mgr.): The James Boys in Missouri Nov. 17; poor co. and house. Dolly Varden 18; fair business; good performance. Black Crook Jr. 21. Little Jack Horner 25. Wilton Lockyer in The Law and the Man 26.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Coming Thru' the Rye Nov. 18; packed house; pleased. Frank Labor and Stella Mayhew made big hits. Little Egypt Burlesques 20. Netley the Newswit 21. The Beauty Doctor 25.

**MARION.**—HOLLY (J. W. Dunworth, mgr.): Ethel Fuller in The Fires of St. John Nov. 16; pleased a large audience. A Gentleman Burglar 22. Fantana 28. —OPERA HOUSE (C. W. Hay, mgr.): Hooligan in New York 15 to fair business; pleased.

**MONROVIA.**—PATTER OPERA HOUSE (H. B. Webster, mgr.): U. T. C. Nov. 14; 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. The Show Girl 21. The Squaw Man 27. Flora De Voss co. 29-1.

**HOOVERSTON.**—McFERRIN (A. L. Knox, mgr.): The Beauty Doctor Nov. 20; 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; fair business. When Knighthood Was in Flower 28.

**CLINTON.**—RENNICK OPERA HOUSE (I. C. Sablin, mgr.): A Gentleman Burglar Nov. 14; light house; fair co. The Strollers 17 to light house; pleased.

**MORRISON.**—AUDITORIUM (J. M. Mason, mgr.): Rufus Huston Minstrels Nov. 17; fair business; mediocre performance. Roney's Boys 22. 51 Haskins 1. The Bella 5. Sergeant Kitty 13.

**PONTIAC.**—FOLKE'S OPERA HOUSE (R. D. Folke, mgr.): The Beauty Doctor Nov. 13; fair; to good house. The James Boys in Missouri 26.

## INDIANA.

**EVANSVILLE.**—GRAND (Pedley and Burch, mgrs.): The newly reorganized Grand Stock co. presented Nov. 19-21 Heart of the Sierras to good houses. —WELLS' BIJU (Allen Jenkins, mgr.): Forty-five Minutes from Broadway 14 drew splendid house. Lew Docterson's Minstrels 17 pleased fair houses; the music proved unusually attractive. In Gay New York 18-21; fair houses. Land of Nod 20. Blanche Walsh 20. McFadden's Flats 2-5. —PEOPLE'S (Pedley and Burch, mgrs.): An Aristocratic Tramp 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. The High Flyer Extravaganza 22-24. The Rajah of Bhong 25. —BIJU (Vanderbilt, C. W. Sellinger, mgr.): The Biju 18-24 includes Maud and Maud, Allen Shaw, Morley and Eliza, Belle Gordon, West and Benton, and Nellie Shill.

**ELKHART.**—BUCKLEN OPERA HOUSE (H. G. Sommer, mgr.): F. A. Thompson, bus. mgr.; Western Oriental Burlesques Nov. 15; mediocre. Dolly Varden 16; excellent; to fair business. Black Crook Jr. Burlesques 18. Little Johnny Jones 20 canceled. Buster Brown's Holiday 21. Little Egypt Burlesques 22. County Chairman, with Maclay Arbuckle, 23. Lyman H. Howe's moving pictures 24. House of Mystery 27. The Tenderfoot 28. Sun Harbor, matinee and evening. 29. J. J. Corbett in The Burglar and the Lady 30. Thomas Jefferson in Van Winkle 3. Sunday 4. Human Hearts 5. Forty-five Minutes from Broadway 7.

**GOSHEN.**—JEFFERSON (H. G. Sommer, mgr.): George Krutz, bus. mgr.; Dolly Varden Nov. 15; good; to fair business. Archie L. Sheppard's motion pictures 17, matinee and night; to light houses. Fettered 18. Maclay Arbuckle in the County Chairman 23. Shepard's motion pictures 28. The House of Mystery 29. The Tenderfoot 30. Henry Harts in Sun Harbor 1. Thomas Jefferson 2-4. Human Hearts 5. Hooligan in New York 11. The Bollicking Girl 13. Fred Mace in The Umpire 20. Cole and Johnson in The Show-Fly Regiment 28. Wonderland 28.

**PORT WATNE.**—MAJESTIC (M. E. Rice, mgr.): The Governor's Pardon Nov. 13; 14; two good houses; and co. A Wife's Secret 16, 17, matinee and evening; to good business. Millionaire Tramp 18; packed house; pleased. How Hearts are Broken 19; packed house. Little Johnny Jones 20. The Real Widow Brown 21, matinee and evening. Forty-five Minutes from Broadway 22. David Corson 24, matinee and evening. —PRINCESS THEATRE (John A. Scott, mgr.): Indoor Circus 12-16; fair business. Roney's Boys 17; excellent concert; pleased good audience.

**TERRE HAUTE.**—GRAND (J. W. Barbydt, Jr., mgr.): Gay New York Nov. 11; 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good; to fair business. Forty-five Minutes from Broadway 12; good; to R. B. G. The Beauty Doctor 16-17; fair; to good houses. Dolly Bell in The Education of Mr. Trist 18; good; to crowded house. The Rajah of Bhong 19. John E. Hinchaw in Captain Careless 20. Hooligan in New York 21. Paula Edwards in Princess Beggar 22. Human Hearts 23-24. Volunteer Organist 25. Coming Thru' the Rye 26. Al. G. Field's Minstrels 28.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry Sommer, mgr.): Keller Nov. 16; 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; packed house. Shepard's pictures 18 to two big houses. Little Johnny Jones 19; excellent satisfaction to capacity. Henrietta Crossman in All of a Sudden 20. The Jungle 24. —AUDITORIUM (Harry G. Sommer, mgr.): The Denver Express 14; 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; Dolly Varden 17; 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; Joseph and William Jefferson in Playing the Game 19; fair business. The Fast Mail 21. Maclay Arbuckle in The County Chairman 22.

**ANDERSON.**—GRAND (J. E. Hennings, mgr.): Myrtle-Harder Stock co. Nov. 12-17 in repertoire; good business; pleased. Forty-five Minutes from Broadway 18; good; to S. R. O. Princess Beggar 21; excellent. Good business. Count Thru' the Rye 27. —ITEM: Happened to Jones 28. East Lynne 29. —ITEM: The Crystal co. entered contract with J. W. Lovett, of this city, to build a new theatre for them, building will be 60 x 144 feet, and modern throughout.

**HANSON.**—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): The Imperial Stock co. Nov. 12-18. Plays: Lost Paradise. The Christian, Pacifica, Tricent, At Risk of His Life. Wernwood. The Scout's Revenge, and repeated Lost Paradise 18; business good and excellent co. The House of Mystery 25. Van Dyke-Eton Stock co. 26-1. Secret Service 26. 2. Hooligan in New York 9. In Old Kentucky 6. The Umpire 23. Trust Busters 25. Human Hearts 30.

**NEW CASTLE.**—ALCAZAR (B. F. Brown, mgr.): Bob Fitzsimmons 2; good; to S. R. O. Pecks' Bad Boy 3; fair; to S. R. O. A Child of the Sea 4; fair business. Fast Mail 7; 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; Humpty Dumpty 15; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; Country Kid 22. Ole Olson 23. Paul Brothers 28. Power of Love 1. Allen Walters Stock co. week of 3.

**RICHMOND.**—GENNETT (Ira Swisher, mgr.): Martin's U. T. C. Nov. 15; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; The Flower Girl 16; excellent; to good business. My Dixie Girl 17; poor co. and business. Murray Comedy co. week 19-21. The Volunteer Organist 26. Gay New York 27. They Want Mr. T. —ITEM: Isabel Bass, of this city, recently with The Blue Moon co., is now playing with The Gingerbread Man.

**HUNTINGTON.**—THEATRE (H. E. Rosebrough, mgr.): The Governor's Pardon Nov. 15; good; to large house. Merry and Mack 24. When Knighthood Was in Flower 26. Comin' Thru' the Rye 28. Nobody's Claim 29. Brown of Harvard 6. The Bollicking Girl 10. —ITEM: The management is playing vaudeville dates not taken by other attractions.

**SHELBYVILLE.**—CITY OPERA HOUSE (Colonel Henry Friday, mgr.): The Banker's Child Nov. 17; very good; to light business on account of business; the weather return date arranged for K. of C. Minstrels 22. Bonelli's Humpty Dumpty 24. Week 26. Grubstake Stock co. in a week of repertoire. Dorothy Vernon 5.

**LA PORTE.**—THEATRE (Central States Theatre Co.; John W. Moore, mgr.): Adelaide Thurston in The Girl from Out Yonder Nov. 13; excellent; to good house. Nobody's Claim 19 failed to please a light house. Henry Harts 21 (lecture). Fast Mail 22. What Happened to Jones 23. The Rye 24. Monks in The Clay Baker 27. The War Correspondent 28.

**FRANKLIN.**—OPERA HOUSE (L. Zepfenfeld, mgr.): International Grand Concert co. Nov. 12; 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. Jolly American Tramp 15 canceled. Hogan-Salicy co. 19-21. Whittier's Vaudeville co. 23, 24. A Darkey's Dream 26. Crown of Thorns 27 canceled.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (W. F. Woodson, mgr.): Nobody's Claim Nov. 15; good house; pleased. Denver Express 20; fair house; good co. Elmer Hubbard (lecture, Elmer Hubbard) 22. Dora Thorne 29. Ole Olson 1. Elks' Memorial 2. Human Hearts 3.

**KENDALLVILLE.**—BOYER OPERA HOUSE (A. D. Boyer, prop. and mgr.): Settle the Newswit Nov. 16; 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; packed house. Fast Mail 27. De Wit Miller (lecture) 28. Band concert 6. Robert Taylor (lecture) 7. The Country Boy 15.

**NORFOLK.**—WILD'S GRAND (L. Wild,

mgr.): Orpheum Stock co. week Nov. 19-24. Plays: For Home and Honor, A True Scotchman, Sunset Fielding, U. S. A., The Head of Man, College Chums, The Church Across the Way, and My Uncle from New York.

**FRANKFORT.**—BLINN (Langbecker and Hufford, mgrs.): The Fast Mail Nov. 15; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good house. The Jefferson in The Game 27. —ITEM: The poor house. John E. Hinchaw in Captain Careless 19; delighted good audience. Redemption of David Corson 25. My Dixie Girl 30.

**MADISON.**—GRAND (Graham and Schick, mgrs.): A Jolly American Tramp Nov. 16; fair co.; excellent business. A Banker's Daughter 22. —ITEM: Band Concert 29. Orpheum Stock co. week 3. That Little Swede 17.

**DUNKIRK.**—TODD OPERA HOUSE (Charles Todd, mgr.): The Oriental Burlesques Nov. 17; fair house. Knoxville Students 19; 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; very good house. Ole Olson 21.

**WABASH.**—EAGLE'S OPERA HOUSE (U. S. Morris, mgr.): The Tenderfoot Nov. 16; poor; to fair house. Gay New York 17; fine attraction; good house. The Wife's Secret 18; fair house; pleased.

**BLUFFTON.**—GRAND (Smith and Langman, mgrs.): The Banker's Child Nov. 15; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; fair house. Missouri Girl 29. Old Cross Roads 23. House dark week 25-1.

**ELWOOD.**—KRAMER GRAND (J. A. Kramer, mgr.): Missouri Girl Nov. 12; good attendance; Captain Careless 16; excellent; to S. R. O. Country Kid 19.

**DECATUR.**—BOSS OPERA HOUSE (J. W. Boss, mgr.): The New Fast Mail Nov. 15; fair house; pleased. Ole Olson 19; full house; pleased satisfaction. The Missouri Girl 26. Clay Baker 6.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): A Country Kid Nov. 14; good house; and co. Missouri Girl 21. Fast Mail 26. Henry Horton in Sun Harbor 28.

**VINCENNES.**—MINTJES (Frank Greene, mgr.): Texas Sweethearts Nov. 15; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. Philom (magician) 18, 17; good business.

**PORTLAND.**—AUDITORIUM (W. H. Andrews, mgr.): Fast Mail Nov. 14; good; to fair business. Ole Olson 20; good; to good business.

**ANGOLA.**—CROTON OPERA HOUSE (R. E. Willis, mgr.): The Missouri Girl Nov. 22; advance sales good. Limited Mail 27.

## INDIAN TERRITORY.

**MUSKOGEE.**—HINTON (W. M. Hinton, mgr.): Charles E. Hanford in Julius Caesar Nov. 13; 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; large house. Frank Benjamin as Brutus deserves mention. In Old Kentucky 19. —ITEM: Jane Kennard in The Toast of the Town 17; splendid; to good business. The Girl and the Bandit 20. It Happened in Nordland 23. The Sultan of Sulu 26.

**SOUTH WABASH.**—LANGSDALE OPERA HOUSE (A. Langsdale, mgr.): Donnelly and Hatfield's Minstrels Nov. 14; 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. The Girl and the Bandit 20. It Happened in Nordland 23. The Sultan of Sulu 26.

**LEWIS.**—BIJU (Boone Williams, mgr.): Comedian and Joe's Nov. 12; poor co. and business. East Lynne 21.

**ARDMORE.**—ROBINSON OPERA HOUSE (Joe F. Robinson, mgr.): A Race for a Widow Nov. 17; good business.

## IOWA.

**OTTUMWA.**—GRAND (J. Frank Jersey, mgr.): Moving pictures, benefit Baseball Association, 12-14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good business. Coming Thru' the Rye 15; good patronage; fine co. Frank Labor and Stella Mayhew deserve special mention. Prince of Pilsen 16; good co.; played to capacity. Ole Olson 17; satisfactory business and co. Buster Brown 21. The Squaw Man 22. FRANK SIMMONS.

**SIoux CITY.**—GRAND (Woodward and Burgess, mgrs.): A Bunch of Keys Nov. 4; poor; to full house. Windy Sam from Amsterdam 14; fair business. The Heir to the Hoosier 6; delighted capacity. Hickman-Bessey co. 11-17; splendid repertoire co.; did good business all week. Plays: The Girl and the Maid. The Great Light House Robbery. The Blue and the Gray. The Wayside Inn. Midnight in Chinatown. and Americans Abroad. We Are King 18. The Vanderbilt Cup 21. Cole and Johnson 22. The Rogers Brothers 23. —FAMILY (Will Marshall, mgr.): Vaudeville; drawing packed houses. —ITEM: The city and not seem to be successful as a vaudeville house and is now trying week stands. Harry Ward's Minstrels 18-24.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, mgr.): The War Correspondent Nov. 15; excellent business. The Vanderbilt Cup 16; packed house. With Alice Dovey 17; packed house; pleased. Frank Kendall in Swell Elegant Jones 21. Rogers Brothers in Ireland 22. Cole and Johnson in The Show-Fly Regiment 23. Pryor's Band 25. Yankee Consul 26. Adelaide Thurston 29. —GRAND (William Foster, mgr.): We Are King 15-17; good business and co. My Wife's Family 18, 19; capacity; pleased. The Show-Fly 20. 21. Harry K. Blaney in The Boy Behind 16. —ITEM: The District Leader 21. —SHUBERT (H. B. Reeves, mgr.): Fantana 18 (two matinees); capacity; great satisfaction. Nell Gwynne, with Louise Carter, 21, 22.

**MASON CITY.**—WILSON (Arthur and Organ, lessees and mgrs.): Ellen Beach Yaw and Maximilian Dick Nov. 14 in concert to large and appreciative audience. The Show-Fly 16; to top-heavy house. Ralph Riggs in A College Boy 17 to good business. Christian Science lecture by Edward Kimball Boston 19. Joseph De Grasse in Merchant of Venice 20; co. capable; good audience. Mabel Harrison and Joseph Howard in The Girl from Out Yonder 21. The Drunkard's Daughter and Windy Sam from Amsterdam 22; double bill owing to booking error. Everybody Works but Father 28. Over Niagara Falls 29. Money Stock co. 3. Adelaide Thurston in The Girl from Out Yonder 4. Kellar (magician) 12 (two matinees); capacity; great satisfaction. Nell Gwynne, with Louise Carter, 21, 22.

**DAVENPORT.**—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): A Race for Life Nov. 12; light business. The Umpire 13; good attraction and attendance. The District Leader 14; gave good satisfaction to fair sized audience. Comin' Thru' the Rye 16; fair business and attraction. The War Correspondent 17; fair sized house. Buster Brown 18; good performance to two large audiences. Ben Hendricks 19 in Ole Virginia 19; performance and business. Rogers Brothers in Ireland 20. Adelaide Thurston 21. The Yankee Consul 23. The Squaw Man 24. U. T. C. 25. The Housekeepers 27. Buster's Holiday 29. The District Leader 30. —GRAND (William Bowman, mgr.): Fantana 26. Comin' Thru' the Rye 28; fair sized house. De Wolf Hopper in Happyland 22.

**CLINTON.**—THEATRE (C. E. Dixon, mgr.): The District Leader Nov. 15; filled the house; and pleased. A Daughter of Colorado 16 to fair business. Comin' Thru' the Rye 17; 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; packed house. In Ireland 19; packed house; pleased. Ole Olson 20, with Ben Hendricks in love to fair business. Nell Gwynne 21. The Girl from Out Yonder 22. Tim Murphy in Old Innocence 23. Black Crook Jr. 24. The Midnight Flyer 26. Baker-Brown Opera co. 27. —ITEM: The District Leader 29. Pryor's Band 30. —ITEM: Frank Sargam, manager of the District Leader, a local man, was greeted by his friends.

**PORT DODGE.**—MIDLAND (Arthur and Argan, prop.; William P. Dermer, mgr.): At Cripple Creek Nov. 14; 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; failed to please fair house. Windy Sam from Amsterdam 20 to good business and satisfied. Ralph Riggs in the College Boy, has good advance sale 21. The Drunkard's Daughter 21. Mabel Harrison and Joseph Howard in The District Leader 24. A Daughter from Cripple Creek 25. Everybody Works but Father 29. Jane Kennard 30.

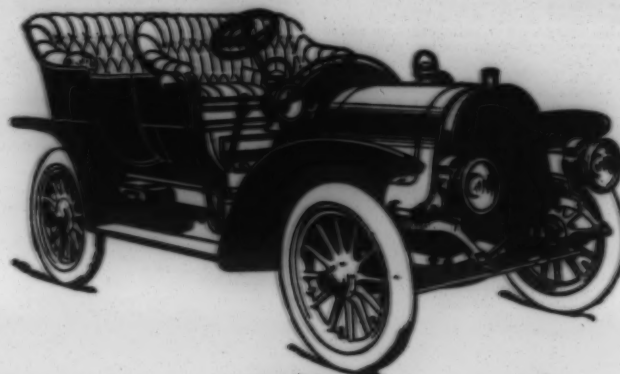
**CEDAR RAPIDS.**—GREEN'S OPERA HOUSE (Will S. Collier, bus. mgr.): Prince of Pilsen Nov. 15; excellent; to capacity. The Vanderbilt Cup 16; packed house. The Show-Fly 18; fair; to good house. Rogers Brothers in Ireland 19; packed house. The Midnight Flyer 22. The Housekeepers 23. Adelaide Thurston in The Girl from Out Yonder 24. Ole Olson 25. The Drunkard's Daughter 27. Pryor's Band 29. Everybody Works but Father 30. —PEOPLE'S (Vic Harg, mgr.): Vaudeville 11-16; good bill and business.

**IOWA CITY.**—COLDREN OPERA HOUSE (W. H. Minstrels Nov. 15; fair; to a small house. The Umpire 16 to capacity. Maro (magician) 22. Adelaide Thurston in The Girl from Out Yonder 23. The Midnight Alarm 24. Nellie the Newsboy 26. Cole and Johnson's Show-Fly Regiment 28. The College Boy, matinee and night. 29. Pryor's Band, matinee, 30. Stetson's U. T. C. night, 30.

**ATLANTIC.**—THEATRE (C. F. Hubbard, mgr.): A Bunch of Keys Nov. 13 to fair business; audience apparently pleased. The Girl and the Bandit 14; members of the co. fail to understand the author's spirit of this great play. Over Niagara Falls 17 to fair business; presentation of the play satisfactory. A Thorn in Her Heart 24 canceled. Hearts Astry 27 canceled. My Wife's Family 28. The Show-Fly 28.

**COUNCIL BLUFFS.**—THEATRE (A. S. Beall, mgr.): Windy Sam from Amsterdam Nov. 16; 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; packed house. Hickman-Bessey co. opened a three-night engagement 19 in The Drunkard's Daughter 21. Gorton's Minstrels 22. Arthur Pryor's Band 24. We Are King 25.

**WEBSTER CITY.**—ARMORY OPERA HOUSE (C. F. Harg, mgr.): Windy Sam from Amsterdam Nov. 13 failed to please. Mabel Harrison in The



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# ROSTERS 15c

The Theatrical Roster, in pamphlet form, to any address on receipt of the price, which includes mailing. This publication is the **only** Directory of the Profession for the Season 1906-1907.

## THE NEW YORK DRAMATIC MIRROR

121 West 42d Street, New York

District Leader 22. A Drunkard's Daughter 6. U. T. C. 3. Uncle M. Haskins 6.

**CHESTER.**—GRAND (F. Brunson, mgr.): The Magic Melody Nov. 12; excellent; to good business. The Merchant of Venice 14; Joseph De Grasse as Shylock; excellent. Windy Sam from Amsterdam 19. A Convict's Daughter 24. A Fool Believes 27.

**FAIRFIELD.**—GRAND (Lou Thomas, mgr.): Ole Olson 16 to good business; pleased. Under the Stars and Stripes 19 failed to appear; No notice. The Midnight Flyer 29. A Mad Love 5. F. E. Hopkins (lecture) 7.

**DECATUR.**—GRAND (Wolser and Bear, mgrs.): The District Leader Nov. 19. Everybody Works but Father 27. The Girl from Out Yonder 6. American Ballard co. 7. —ITEM: President Bear, of the Grand, was in Minneapolis week 11.

**FERRY.**—GRAND (H. M. Harvey, mgr.): At Cripple Creek Nov. 20; 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good attraction and business. Miss America 19.

**KANSAS.**

**TOPEKA.**—GRAND (Crawford and Kane, mgrs.): The County Chairman Nov. 13; good co.; fine performance. Happy Hooligan 14; fair performance and business. The Girl and the Bandit 15; best of satisfaction. A Ragged Hero 16; fair performance and business. Key and Key 17; poor house; failed to please. Hoyt's Bunch of Keys 18; big house; good performance. Kara Kendall in Swell Elegant Jones 19. Arthur Pryor and his band 20. Foxy Grandpa 21. Jane Kennard in The Toast of the Town 22. In Old Kentucky 24. William H. West's Jubilee Minstrels 25. Wonderland 28. —NOVELTY (S. R. Wells, mgr.): Overture, The Policy King. Faye Polheim, the Pierces, musical entertainers; C. B. Martyn, illustrated song, "Sweet Maid of the Sunset Sea". Clifford and Orth, Hebrew dialect comedians and singers; Clark and Dog and Pony Circus, and kindred. —LYRIC (F. A. Campbell, mgr.): Doing good business; musical extravaganza only. DAVID J. AUGUST.

**PARSONS.**—ELKS (Earl Woodruff, mgr.): Hooligan in New York 12; good; to fair business. Foxy Grandpa 13; 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good audience. On the Bridge at Midnight 14; fair business. Pryor's Band 15; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good audience. A Gambler's Daughter 16; 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1906; good audience. Hoyt Comedy co. 19-21. Crawford's moving pictures 23. Uncle Josh Sprucey 24. At Cuyahoga Falls 25. —LYRIC (Neal and Robinson, mgrs.): Vaudeville to big business week 11. Professor Petesch's Orchestra, Ben F. Cox, Martine and Martine, West and Henry, illustrated songs and lyrics.

**PITTSBURGH.**—LA BELL (W. W. Bell, mgr.): Gambler's Daughter Nov. 11; fair house and co. Arthur Pryor's Band 12, matinee only; fair house; well pleased. Foxy Grandpa 17; good; house; pleased. Hane and Nix 18; medium house; pleased. In Old Kentucky 19. Arrival of Kitty 20. Jane Kennard in The Toast of the Town 21. Hoyt's Comedy co. 22. A Ragged Hero 23. Crown of Thorns 24. Kellar Band 27. Jane Corcoran 28. A Sister's Sacrifice 29. Sultan of Sulu 2. Cuyahoga Falls 3. He Wolfe 4. Under Southern Skies 6.

**PORT SCOTT.**—DAVIDSON (Harry O. Brach,

mgr.): County Chairman Nov. 12 to good business; pleased. The Hooligan Girl 13; fair house. A Gambler's Daughter 14; very good business. Jane Corcoran 27. M. B. Patton 29. —TREMONT (F. E. Lewis, mgr.): Good business and bill week of 12, including Marcellus De Orla, Granville and Seymour, Lester Leigh, Madelyn Shum, and Fidelity and Farlandean. For week of 19; Manager Lewis announced the following: William Brown, Oscar Hane, James Mainly, Brooks and Ray, and Granville and Seymour.

**COLUMBUS.**—McGHEE (W. E. McGhee, mgr.): As Told in the Hills Nov. 13; good; to fair business. Pryor's Band (matinee) 15; good satisfaction and business. On the Bridge at Midnight 1



and Davis, Jeanne and Ellsworth, Ford Sisters, M. H. Gibbs, Henry Myers; fair houses.

**DOVER, CITY OPERA HOUSE** (Charles M. O'Connor, mgr.): Charles E. King, bus. mgr.; Harcourt Comedy co., supporting Charles K. Harris and May Melvin, Nov. 16-24 opened to good business in Red River; good co. and performance. Black-Union co. 20-2.

**MANCHESTER, PARK** (John Stiles, mgr.): The Girl of the Sunny South Nov. 5-7; pleasant good houses. The Sleeping Beauty and the East 21; two good houses. The Master Workmen 22-24. The Black-Union 25-28. On the Bridge at Midnight 29-1.

**PORTSMOUTH, MUSIC HALL** (P. W. Hartford, mgr.): Avery Strong co. in A Texas Ranger Nov. 19 to big business. Fennell (hypnotist) 25-1 (except 27). Railroad Jack 27.

**CLAREMONT, OPERA HOUSE** (H. T. Bates, mgr.): The Lion and the House Nov. 19 delighted a large house.

**NASBA, THEATRE** (A. H. Davis, mgr.): Cosgrove Dramatic co. opened a week's engagement Nov. 19, pleasing large house.

**LACONIA, MOULTON OPERA HOUSE** (William B. Van Duser, mgr.): Shepard's pictures Nov. 23. Railroad Jack 25. Joe Sullivan in The Black Thorn 3.

#### NEW JERSEY.

**TRENTON, TAYLOR OPERA HOUSE** (Montgomery Moore, mgr.): Are You a Mason attracted a large audience Nov. 14. The appearance of William Collier in Caught in the Rain the most successful engagement he ever played here; the large audience was delighted. The Hour and the Man 20. The Student King 25.—**STATE STREET** (Frank B. Shalter, mgr.): The Cowboy Girl attracted well 15-17 and was satisfactory. The Queen of the Highbinders one of A. H. Woods' lurid melodramas, did good business 19-21. Trip to Africa 26-28. Lena Rivers 30. 1.—**ITEM:** Dick Hendman, who was superintendent of the front of the house at the Trent, resigned to take charge of a number of moving picture machine houses opened here recently.

**HOBOKEN, LYRIC** (H. P. Souler, mgr.): Grant S. Riggs, bus. mgr.: A Midnight Ecstasy Nov. 15-17 pleased big business. The Cowboy Girl 18-21 to crowded houses; co. excellent. Jack Sherrin in the role of the villain received a good share of applause. Lena Rivers 22-24.

**NEW BRUNSWICK, OPERA HOUSE** (William Proctor, mgr.): Charles K. Champlain Nov. 15-17. Plays: A Wife's Deception. The Inside Track. Sherlock Holmes. Crime of Dubany. In the Land of Cotton. His Fair Face Square. Under the Russian Flag. A Soldier of the Legion. The Lamb and the Butte. "Way Out West" co. good; numerous specialties; business phenomenal. Felix Haney in When the Harvest Days Are Over 18; a rural piece woven around the star. Adelaide Hermann 21. Trip to Egypt 22. Arrival of Kitty 23. Queen of the Highbinders 24. Eight Bells 26. Florence Gale in Romeo and Juliet 27. Lena Rivers 28. Volunteer Organist 30.

**ELIZABETH, LYCEUM** (Edwin Elroy, mgr.): Old Lavender Nov. 15-17; good houses; pleased. Lena Rivers 19-21; excellent, to big house. The White Chief 22-24 opened to good house. When Frisco Burns 25-28. Her First False Step 29-1. Phantom Detective 1-5. The Girl from the Sunny South 6-8.—**JACOBI:** Madame Hermann 17. Kreutzer Sonata (Yiddish) 23.

**PLAINFIELD, THEATRE** (W. J. Conahan, mgr.): Gans and Nelson pictures Nov. 15 to fair house. William Collier in Caught in the Rain 16 pleased a full house. Felix Haney in When the Harvest Days Are Over 18; two packed houses. The Choir Singer 19 to good house. Adelaide Hermann and co. 20; two full houses.

**CAMDEN, THEATRE** (M. W. Taylor, mgr.): A Woman of Fire Nov. 12-14 pleased fair business. The Arrival of Kitty 15-17; good, to capacity; S. R. O. matinee. Phantom Detective 18-21 opened to big business. Sawyer's Daughter 22-24. Big Hearted Jim 25-28. Eight Bells 29-31. Ruled Off the Turf 3-5.

**AMBERY PARK, OPERA HOUSE** (William H. Morris, mgr.): A Break for Liberty Nov. 24.—**CAIRO PIER THEATRE** (George E. Bullock, mgr.): Concert 24. The Time of Your Life 27.—**ITEM:** It is rumored that the management of the Opera House will soon change and many improvements be made in the house and style of plays.

**BRIDGETON, CRITERION** (Ed. B. Moore, mgr.): The Choir Singer Nov. 14 pleased a large audience. Adelaide Hermann, the Queen of Magic. 22. A Trip to Egypt, matinee and night. 24. The Mayor of Langland 25. Eight Bells 28. Dora Thorne 29.

**RED BANK, LYCEUM THEATRE** (Fred Frick, prop. and mgr.): Adelaide Hermann Nov. 19; good house; pleased. The Queen of the Highbinders 23. The Choir Singer 27. The Student King 30.—**ITEM:** The orchestra of this house is said by all the cos. to be the best in this part of the State.

#### NEW MEXICO.

**LAS VEGAS, DUNCAN OPERA HOUSE** (E. R. Blood, mgr.): The Maid and the Mummy Nov. 15; excellent, to crowded house. H. H. France's Uncle Josh Perkins co. 16; poor, to fair business.

#### NEW YORK.

**ELMIRA, LYCEUM** (M. Reis, mgr.; W. Charles Smith, res. mgr.): Rosabelle Leslie Stock co. Nov. 15-17; good business. Plays: When London Sleeps. The Great White Diamond. Over Niagara Falls. Not Guilty. A Gambler's Daughter. and The Queen of the Tenderloin. A Message from Mars 19; fair house. Red Feather failed to tickle a large house 20. The College Widow 21; capacity; thoroughly enjoyable. The Corner Grocery 22. Hotty-Totty 23. A Thoroughbred Tramp 24. Piff! Puff! Put 25.—**ITEMS:** Karl Stahl, recently of the Horick's Glen Opera co., joined Camille D'Arville in The Belle of London Town. The National Stock co. stranded 20 at Montauk Falls, near here. A number of the co. are here in greatly reduced circumstances.—**AL. F. Wheeler** has leased the Oxford, Pa., Opera House and will open Nov. 29.—**Roy Coleman** joined Charles L. Newton's East Lynne co.—**Fred Fisher**, recently treasurer of the Minkler Theatre, Altoona, Pa., is now treasurer of the Deserated at the Altar co.—**May A. Bell** joined Marks Brothers co. as leading woman.—**The Harrington Stock co.** closed a successful summer season and its manager, Theodore M. Harrington, is reorganizing for a winter tour.—**The announcement** is authorized that Boyle and Holmman will erect a new theatre at Johnstown, Pa.—**Edwin Knapp**, who recently retired from The Royal Coo, on account of illness, is recovering and expects to rejoin soon.

#### J. MAXWELL BEERS.

**ROCHESTER, NATIONAL** (Max Hurlie, mgr.): Eva Tanguay, supported by an excellent co. attracted a large and thoroughly pleased fine audience Nov. 19-21. On 23-24 A Woman of Fire was presented to good business.—**David Harum** 25-28.—**BAKER** (J. H. Moore, mgr.; W. E. McCallum, res. mgr.): The stock co. appeared before fine houses 19-24 in the County Fair and Romeo and Juliet; the several members were happily cast and did meritorious work. Shall We Forgive Her week 25-1.—**LYCEUM** (M. E. Wolff, mgr.): The Grand Maggot scored a hit before fine audiences 19, 20. Lawrence D'O'Ryan in The Enchanted Ball 21; fine house. The Guido Chorus of Buffalo 22; good business. Modjeska in Marie Stuart and Macbeth 24 to fine attendance. Laverne, pianist, 26.—**ITEM:** The friends of Harry O. Whitbeck, the 15-time minstrel, will be pleased to learn that he has recovered from his late severe illness and has permanently located in this city.

#### J. W. CARRUTHERS.

**SYRACUSE, WRITING OPERA HOUSE** (John L. Kerr, mgr.): The Lion and the House delighted large houses Nov. 16, 17; Arthur Byron, Gertrude Ogden, and Joseph Kilgour scored. Lawrence D'O'Ryan named in fair sized house in The Embassy Ball 20. Little Johnny Jones 23. Modjeska 25. Man and Superman 30.—**BASTABLE** (H. A. Hurlie, mgr.; James J. Corbett in The Burglar and the Lady 15-17 pleased good business. Eva Tanguay 22-24. The Ninety and Nine 25-28. David Harum 29-1.—**ITEM:** The second annual ball of the theatrical employees of Syracuse will be held at the Alhambra Jan. 1. The officers are: Myron Kallett, president; Sol Lazarus, vice-president; Jacob Croft, secretary; Samuel Fell, treasurer.

#### E. A. BRIDGMAN.

**ALBANY, HARMANUS BLECKER HALL** (H. R. Jacobs, mgr.): Gans-Nelson light pictures Nov. 15 drew largely. David Harum, with Harry Brown in title-role, pleased large audiences 19-21. Daniel Sully in The Matchmaker 22-24. The Way of the Transgressor 25-28. James K. Hackett in The Walls of Jericho 29. Mrs. Temple's Telegram 30. Eva Tanguay in A Good Fellow 1. **GEORGE W. HERRICK.**

**SCHENECTADY, VAN CULLES OPERA HOUSE** (Charles H. Benedict, mgr.): Brewster's Millions (return) Nov. 15 again delighted capacity house; co. and play alike bright. On the Bridge at Midnight 16 satisfied two good houses. Harry Brown in David Harum 17; two pleased houses. The Charles K. Champlain co. 19-23 is drawing well and, as usual, giving satisfaction. **GEORGE C. MOON.**

**PERKINS, COLONIAL** (Fred A. Cunningham, mgr.): At Crystal Creek Nov. 8; good performance to fair house. Weary Willie played second engagement 13-17 (except 16) with The Vendetta, giving a very artistic performance to S. R. O. It is noted that we see such a fine suggestion of players with a repertoire co. Other plays: A Rose of The Dora Thorne. Why Jane Left Home. The Two Queens. Dr. Jekyll and Mr. Hyde. and Cinderella. Business all week. The Starred Girl 18; good performance and house. Bennett-Moore co. closed engagement 19-20 (except 20) with A Daughter of the People, giving an excellent performance to capacity. Other plays: Faust. A Cowboy's Romance. Shipwrecked. The Western Girl. The Last Street, and Fort. The Circus Girl. Eight Bells 20 pleased a large house.

**GUARDIAN THEATRE** (J. E. Kelly, mgr.): Vandyville 21.—**ITEM:** Mrs. Mitchell, of Mitchell's All Star Players, gave a party in honor of her birthday, 14 at the Eagle Hotel after the evening performance. In addition to the players, those present were local newspaper reporters and correspondents, Manager and Mrs. Cunningham, of the Colonial, the theatre staff and several theatrical people from New York.

**WAVERTY, LIONS OPERA HOUSE** (H. C. Watson, mgr.): Sully's Corner Grocery Nov. 16; fair house and play. Cradock-Neville co. closed week's engagement 19 with Shadows of New York to well pleased and crowded house. For Her Sister's Sin 20; good, to fair business. Other plays: The Man of Mystery. A Trip to Egypt 19; poor show; fair business. George F. Hall in The Lion and the House 21; good attraction; fair business. Howe's pictures 22. Chimes of Normandy 23. Florence Gale 24. Nat Goodwin in The Genius 25. Andrew Mack 26. Vitagraph 1.

**POUGHKEEPSIE, COLLINGWOOD OPERA HOUSE** (Samuel Dunning, mgr.): Nov. 15-17 closed with Burleigh's Daughter. Girl from the West. Under the Mould. Tracked Around the World. Gang of Crooks, and Girl from Johnston's; plays and business good. A Trip to Egypt 19; poor show; fair business. George F. Hall in The Lion and the House 21; good attraction; fair business. Howe's pictures 22. Chimes of Normandy 23. Florence Gale 24. Nat Goodwin in The Genius 25. Andrew Mack 26. Vitagraph 1.

**PALMYRA, OPERA HOUSE** (H. L. Averill, mgr.): Remembrance of Connaught Nov. 16; very good, to poor business. George F. Hall in The Lion and the House 21; large advance sale. Corner Grocery 22. The Lion and the House 23. George F. Hall, who appears here 23, has played in this theatre seven times and has never failed to play to S. R. O. He is a great favorite here.—A box party will go to Rochester 24 to see Edwin Hoyt, of this place, who is to come with Madame Modjeska.—Mrs. Hoyt is spending the winter here.

**JANESVILLE, SAMUEL'S OPERA HOUSE** (J. J. Waters, mgr.): Side Tracked Nov. 17; two fair houses; pleasant. Leslie co. 19-24; fair, to good business. Plays: When London Sleeps. The Gambler's Daughter. The Great White Diamond. Over Niagara Falls, and A Girl's Honor. Hotty-Totty 21; good co. and business. Chicago Stock co. 26-1 (except 30). "Way Out West" 28.

**NIAGARA FALLS, INTERNATIONAL** (Harris Lumberg, mgr.): Dora Thorne Nov. 15; pleased small audience. Hotty-Totty 17; crowded house; not well received. Too Proud to Beg 24. A Good Fellow 26. Johnny Jones 27.—**ITEM:** American vitagraph and several concerts on Sundays fill the house to capacity.

**GLOVERSVILLE, DARLING** (W. E. Galt, mgr.): Harry Brown in David Harum Nov. 15; business and performance. On the Bridge at Midnight 17 pleased two good houses. Herald Square pictures 20; excellent, to fair sized audience. Girls Will Be Girls 24. Mitchell's All Star 25. Gans-Nelson light pictures 4. The Lion and the House 6. Eva Tanguay 8.

**AUBURN, BURTIS AUDITORIUM** (R. S. Newton, mgr.): Brown of Harvard Nov. 22; large audience. The Man from the West 24; fair house. Pittsburgh Orchestra 27. Mrs. Temple's Telegram 30.—**BURTIS OPERA HOUSE** (R. S. Newton, mgr.): The Thoroughbred Tramp 22; good business. Cradock-Neville co. 26-1.

**HORNEVILLE, SHATTUCK OPERA HOUSE** (M. Reis, mgr.; Charles E. Smith, mgr.): A Message from Mars Nov. 19; fair house; pleased. Partello Stock co. closed 20. The Lion and the House 21; good house; pleased. The Red Feather 21; S. R. O.; delighted. Partello Stock co. will finish the week.

**OSWEGO, RICHARDSON** (W. A. Wesley, mgr.): Hotty-Totty 17; good house and co. College Widow 14; capacity; pleased. The Thoroughbred Tramp 21. Brown of Harvard 22. Modjeska 24. Eva Tanguay 28. Girls Will Be Girls 30.

**SARATOGA SPRINGS, TOWN HALL** (Sherlock Slaters, lessee; Carlyle E. Sherlock, mgr.): The Girl from Happyland Nov. 30 pleased good business. On the Bridge at Midnight 21; good co. and performance; large and satisfied audience. Gingerbread Man 1. The Lion and the House 3. Marks Brothers' co. 4-8.

**NEWBURGH, CEMENT** (Fred M. Taylor, mgr.): Myrtle-Harder Stock co. closed week Nov. 12-17 with Big Hearted Jim. My Jim, and A Girl of the World to S. R. O. Moving pictures 21 to good business; pleased. Eight Bells 24. The Mayor of Tokio 26. Champlain co. 27-31.

**BINGHAMTON, STONE OPERA HOUSE** (J. F. E. Clark, mgr.): The Intercourse Stock co. Nov. 13-17 in The Race for Life. Nobody's Darling. For Her Children's Sake. No Wedding Bells for Her. A Fatal Wedding, and The Midnight Escape to good houses. Howe's pictures 27.

**TROY, RAND'S OPERA HOUSE** (M. Reis, mgr.; H. J. Thompson, res. mgr.): Girls Will Be Girls Nov. 21 pleased the audience. Eight Bells 22-23. On the Bridge at Midnight 24. Nat Goodwin in The Genius 26.

**KINGSTON, OPERA HOUSE** (C. V. Du Bois, mgr.): A Trip to Egypt Nov. 17; two good performances and business. Outside of Paradise 19.—**ROUNDOUT OPERA HOUSE** (William G. Finley, mgr.): Mobile Black Art Minstrel co. 22.

**NORWICH, CLARK OPERA HOUSE** (L. B. Barrett, mgr.): Edward J. Hayes and Walter H. Clouston in A Message from Mars Nov. 17; finest performance ever here; good house. Howe's pictures 21. Syracuse Concert co. 30. Sunny South 3. Human Heart 11.

**LOCKPORT, HODGE OPERA HOUSE** (J. Harvey Day, mgr.): A Message from Mars Nov. 19; fine, to big business. On the Bridge at Midnight 21; fine co. and business. Hotty-Totty 19 disappointed a crowded house. Eva Tanguay 27.

**CORNING, OPERA HOUSE** (M. Reis, lessee; Lee Norton, mgr.): The College Widow Nov. 20; large house; pleased. The Thoroughbred Tramp 20. Piff! Puff! Put 21. Deserated at the Altar 20. Dainty Duchess 1.

**GLENS FALLS, EMPIRE** (J. A. Holden, mgr.): The Girl from Happyland Nov. 19; fair, to good business. On the Bridge at Midnight 22. The Lion and the House 24. Nat Goodwin 25. Gaze Stock co. 26-1. McCallum Stock co. 3-8. Marks Brothers 10-15.

**LYONS, MEMORIAL** (Burt G. Ohmann, mgr.): Salisbury Stock co. Nov. 12-17 to fair business. The Man from the West 22. George Hall 25. The Kennedy 29-1. Too Proud to Beg 4.

**FERRY, AUDITORIUM** (Smith and Olmstead, mgr.): Hadley's moving pictures 9; S. R. O.; pleased. Message from Mars 19; good house; pleased. Too Proud to Beg 26. As Told in the Hills 6.

**HERKIMER, GRAND** (Ben Schermer, mgr.): On the Bridge at Midnight Nov. 14 pleased fair house. The Looka Good to Father 19 failed to appear. Girls Will Be Girls 20.

**ITHACA, LYCEUM** (M. H. Gutstadt, mgr.): Madame Modjeska in Macbeth Nov. 30. Robert Lorraine in Man and Superman 1. His Honor the Mayor 4. Coming True the Rye 7. Pantalone 6.

**SALAMANCA, OPERA HOUSE** (J. D. Melanbacher, mgr.): Ed Stebbins Nov. 19 pleased small house. Too Proud to Beg 22. A Thoroughbred Tramp 27. As Told in the Hills 28.

**ONEONTA, THEATRE** (O. S. Hathaway, mgr.): Ralph P. Stoddard, bus. mgr.: A Trip to Egypt Nov. 13 pleased good house. Weary Willie Walker 20; fair, to crowded house. Murray and Mack 26-1.

**UTICA, MAJESTIC** (Wilmer and Vincent, lessee; E. L. Komack, mgr.): Lawrence D'O'Ryan in The Embassy Ball Nov. 19. The Chameleon 21. Harry Brown in David Harum 22. Weary Willie Walker 24.

**PLATTSBURG, THEATRE** (M. H. Farrell, mgr.): (Continued on page 23.)

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## BERTRAM MILLAR

47 West 26th St., New York



## TELEGRAPHIC NEWS

CHICAGO.

## The Goal Produced—The Son-in-Law—Hamlet's Engagement—The New Theatre.

(Special to The Mirror.)

Richard Mansfield changed his mind about running Peer Gynt five weeks and announced a repertoire bill for this, his closing week, at the Grand Opera House. He plays Peer Gynt Tuesday, Dr. Jekyll and Mr. Hyde Wednesday, Peer Gynt Thursday, Hamlet Friday, The Scarlet Letter Saturday and Sunday matinee, and Dr. Jekyll and Mr. Hyde Saturday night.

The retirement of "Jack" Gilmore from Viola Allen's company and from the stage to teach in the Chicago Musical College dramatic art department was most interesting and surprising news to the profession here and elsewhere. The college is to be congratulated on securing Mr. Gilmore as director of its school of acting, for he is unusually well equipped with ability, personality, and the requisite scholarship and experience. He will be exceedingly popular with his students, and talent will grow, flourish, and bloom under his cultivation.

The Colonial Theatre site has been purchased by Levy Mayer and negotiations are said to be proceeding for the corner, which the theatre goes around, now occupied by the Real Estate Board Building. It is expected that the purchase of the whole site may be made, and a remodelled theatre or a theatre and office building.

Another new theatre project involves a site on Clark Street, between Madison and Monroe, with the Frank brothers, leading spirits of the La Salle. In the deal, I understand the La Salle lease runs out in about a year and that a large new business block will be built there.

Negotiations for the purchase of the New Theatre are still on and in the meantime from the directors of the art enterprise comes a doubtful sound. Mr. Alden, one of the leading subscribers, is quoted in the dailies as saying that unless the public takes more practical interest in the theatre during the next month than it has the outlook for the success of the enterprise will not be so bright as it should be. To stimulate this practical interest prices of the best seats have been reduced from \$2 to \$1.50.

The destruction of the Avenue Theatre by fire last Sunday week has once more brought the Thirty-first Street to life. Sam Morris has leased the house and transferred his stock. He has thoroughly and handsomely refurbished the house and will begin performances Thanksgiving afternoon with A Romance of the South. Many of his friends and many friends of members of the company have said they would continue their patronage even at long distance. Sam Morris and two members of his company, G. E. Cole and Edith Hamilton, lost a good deal of personal property in the fire.

Frederick Warde and his son, Ernest, were in the city together early last week. The tragedian was on his way to lecture in a Western city and his son was here to rejoin Richard Mansfield's company, after his engagement as director of Sam Houston. He played Sam Houston in the production with marked success, and won press compliments with his McVicker in Clay Clement's revival of The New Dominion at the Garden Theatre, New York.

Several members of the Sam Houston company have returned to Chicago, but it is reported that the tour, which ended temporarily at the Garden Theatre, New York, will be resumed at Boston.

James O'Donnell Bennett's reference to a strange occurrence in connection with Charles P. Elliott's production of The Stoops to Conquer recalls a similar incident during the run of Carmen at an Englewood theatre. Mr. Bennett relates that Mr. Elliott very faithfully announced the play's full title, The Stoops to Conquer; or, The Mistake of a Night. It was a big success, but it seems that certain people got into the house through the graceful appeal of "Mistake of a Night." They saw a fine play, but one that was totally unfit for a Sam T. Jack's temple of art. Patrons of the Englewood house were heard to say coming out that they failed to see anything about the street car strike in the play.

A certain manager of a certain theatre is said to have felicitated a new actress by saying to her, "Allow me to congratulate you. You got a lot of real, expensive flowers."

The New Theatre, returning to its chosen field, gave its subscribers and others the famous glider comedy, Gendre de M. Poirier last week in an enjoyable manner. The translation, by Reginald de Koven's daughter, proved clever and the company did well. Jack Standing as the son-in-law looked the part and gave it some of the air of a titled cad, but either Mr. Standing has tight brains or an unfortunate lack of humor or sympathy in his make-up, for he failed to arouse to avoid the cold, mechanical and stilted delivery of lines. His lack of temperament made Katherine Boyce's marchioness seem particularly pleasing. Her plebeian maiden of wealth married to an aristocratic spendthrift was nice, clever and strong enough in the numerous emotional outbursts to be convincing. Miss Boyce has temperament, intelligence and sincerity. J. Macdonald Dunn's duke was poney and too stiff, but still rather manly, with a few outbreaks of natural intensity that helped much. George Lenoir was the chief contributor to the pleasure of the evening with his capital Vatel, the chef. In general, and in detail particularly the make-up was an accomplished characterization, that got enthusiastic recalls and well deserved praise in the reviews. Gerald Griffin's Poirier was effective but not always an artistic character study.

For the first time on any stage, Henry Arthur Jones' one-act play, The Goal, was produced at the New Theatre last Monday night to run as a curtain-raiser with Augier's Son-in-Law. A famous and successful civil engineer, aged seventy-five, is dying of heart trouble and expects the next attack to be the fatal one. The play opens with the dying man, his physician and nurse in a room at the invalid's home. He can walk about, but he is weak and haggard. He and his physician talk across the table under the lamplight about his chances of life. His niece Peggy is giving a dance that night and he has refused to let her postpone it. The dance music is heard. He has quarreled with his son and will not see him until the young man admits he is wrong. They have a scene at the door, the old man on the inside and the young man on the outside. There is just the door (second entrance) between them, and the scene proceeds with the door opened inward for a few inches so the audience can just see the son against the outside. Peggy comes in with her ball dress on, a blooming young beauty, contrasting with the picture of the aged and doomed. They have a few scenes. The invalid finally dies standing, supported by his son and the nurse. The little play is gloomy but impressive, with points of grim humor. The aged invalid was finely played by N. Sheldon Lewis. It was a finished characterization that, unintentionally, suggested Henry Irving. Equally excellent was the physician, played by George Lenoir. It was most artistically natural. Catherine Calhoun was very pretty as Peggy, and Ina Hamner was a good nurse. The son was well played by Walter H. Greene.

From Paul Willstach we learn that Mr. Mansfield's third week of Peer Gynt was the most successful of all Mr. Mansfield's weeks in Chicago.

Captain Impudence, a play by E. M. Royle, will be the bill at the People's next week.

Manager Sol Litt, of McVicker's, announces three Thanksgiving performances of "Way Down East, 11 A.M., and the usual matinee and night performances.

The production of The Stoops to Conquer, with William H. Crane and company, resulted in flattering notices for George Glidden as Tony, Edith Jeffries as Kate, Herbert Sleath as Hastings, and Walter Hale as Marlow also shared in the encomiums.

The new \$100,000 Grand Opera House of the Central States Theatre Company, at Michigan City, Ind., will be opened next week, Dec. 4, with a \$4,000 house at \$10 a seat. The attraction will be The Empire. Ed Rowland, Ed Colford, Frank Gonzales, and James Winfield, of the Central States, will attend to the season.

Williams and Walker opened their engagement at the Great Northern with big houses but not quite capacity on account of the rainstorm during several days last week. The audience seemed so large and contented as ever. A number of new songs are being introduced, the last one this week. A notice of these will be given later.

Harry Houdini caught at last—was the rumor about town one day last week. It was said that he had failed to free himself from a peculiar pair of handcuffs made in Germany, but at the Majestic Theatre I was informed that he was only delayed longer than usual by a pair of "brackets" that seemed to have been heated or "fixed" in some other way. Mr. Houdini's working out of a strain-jacket in full view of the audience remains one of the greatest feats of the kind ever seen here.

The Four Corners of the Earth has never stopped making money, as the cheerful news from Frank Gonzales about the new Kilm-Gonzales melodrama.

Manager Frank Jones, of the Warrington, at Oak Park, has his annual crowd attending the hypnotic exhibitions of the Flints.

Phoebe Davis's Anna Moore in the current production of "Way Down East at McVicker's still has the same strong emotional appeal as ever, and El Holler is played by John E. Brennan, which assures a hit. The excellent company includes Ulick Collins, Frank Currier, Mabel Strickland, Robert A. Fisher, James T. Galloway, Ella Hugh Wood, Frank Bell, Mary Dawson, and Bert Flanagan. The play is staged more completely than ever with handsome scenery and enough live animals to stock a farm.

President Macoy, of the National Printing Company, whose illness was mentioned in this column last week, died of the malady, ulcer of the stomach. Mr. Macoy was at one time lessee and manager of three Chicago theatres, the Columbus, Alhambra and Bijou. He was president of the American Amusement Association, which he developed in connection with his great show printing business. I understand that his oldest son will be his successor as president of the National Printing Company.

Burton Holmes is again drawing great crowds with his travagles. He is putting some especially brilliant results of his travels before the public this season. He combined two of his lectures Saturday at the New Theatre for the benefit of a local hospital.

A new theatre will be opened in March in St. Vincent's Parish, on the northwest side, at Sheffield and Webster Avenues. The stage will be big enough for Ben Hur, The Yankee Circus or Shakespearean battles of the most realistic extent. Edward McGillicuddy, one of the brightest members of the Players at the Bush Temple last season, will direct. The capacity is 1,200. There will be a St. Vincent dramatic stock, including Ethel Crawford, Addie Dougherty, Antoinette Carroll, John McGuire, Harry Gibbons and John Rosen.

Manager William Roche, of the Academy, announces matinees daily during the engagement of Young Buffalo at the Alhambra. The melodrama had a big week at the Alhambra.

Rowland and Clifford's perennial success, Over Niagara Falls, will be at the Bijou next week. Mirabeau's Affairs, Sont les Affaires, played here by W. H. Crane and company under the title Business is Business, was given by amateurs of the Alliance Française last week very creditably to large audiences in Music Hall.

The bills this week: Illinois, Marie Cahill; Studebaker, Flower Girl; Auditorium, Ben Hur; Grand Opera House, Mandel in the West; Garrick, Dixie in the Man on the Box; Foyers, She Stoops to Conquer; Chicago Opera House, Lottery of Love; Colonial, George Washington, Jr.; McVicker's, "Way Down East; Great Northern, Williams and Walker; La Salle, Time, Place and Girl; Orchestra Hall, Burton Holmes' Travagles; New Theatre, The Son-in-Law and The Goal; Columbus, At the Old Cross Roads; Alhambra, Secret Service Sam; Bijou, Race for Life; Academy, Young Buffalo; Bush Temple, The Silver King; Marlowe, My Friend from India; People's, Tennessee's Partner; Thirty-first Street, Romance of the South; Howard's, Men of Jimtown; Calumet, Why Smith Left Home; Humboldt, May Homer and stock; International, Glickman's Yiddish stock.

OTIS COLBURN.

## PITTSBURGH.

## The Social Whirl—The Free Lance—Sothern-Marlowe's Success.

(Special to The Mirror.)

PITTSBURGH, Nov. 26. The crowds at the Bijou had plenty of excitement to-day in The Gambler of the West, with its Indian, cowboys and horse men in the play, and keenly demonstrated the fact by its huge attendance. Custer's Last Fight will be made next week, and will be followed by The Ninety and Nine.

The large audience at the Belasco to-night was delighted with The Social Whirl, and it could hardly have been otherwise. It is an alluring attraction of its class and highly recommended. Prominent in the large cast are Charles J. Ross, Frederick Bond, Edward Craven, Walter E. Dyett, Mart Heiser, Charles Dalton, Willard Curdie, Elizabeth Brice, Ada Lewis, Adelaide Sharp, and Irene Hobson, and a large chorus added greatly. The production is very nicely staged. Camille D'Arville in The Belle of London Town comes next week, and will be followed by David Warfield in The Music Master.

The Sousa Opera company in The Free Lance pleased a large audience at the Nixon to-night. It is presented by an admirable and large company, headed by Joseph Carthorn, who is aided by Nella Berg, Jeannette Lovelace, George Tallman, George Schiller, Slim Puley, Stanley Murphy and others. Underlined are Robert Lorraine in Man and Superman, and William Faversham in The Squaw Man.

At the World's Mercy contained sufficient "thrills" to satisfy the crowds at Blaney's Empire to-day. It is acted by an adequate company and well equipped with scenery. Thorus and Orange Blossoms will be in evidence next week, with Young Buffalo in The King of the Wild West on the Trail.

The multitude at the Alvin to-night showed its interest in His Last Dollar as much as when it was seen at this popular playhouse last season. It is a commendable play of its type, well acted, and adequately staged. David Higgins is again seen in the leading part, and winsome Eleanor Montell is his praiseworthy mainstay. Underlined are Bedford's Hope, Eugene Blair in A Woman in the Case, and Nat M. Wills in A Lucky Dog.

The Trocadero Extravaganza company furnished to-day's large audiences at the Gayety good entertainment, the special feature of which is the Ozark Royal Japanese Troupe in the olio. The Boston Bells will ring next week. At the Academy to-day The Cherry Blossoms were twice in bloom before the usual large audiences.

The third of the Elmendorf lectures—Switzerland—will be given on Tuesday night at Carnegie Music Hall.

People were turned away at every performance of the Sothern and Marlowe engagement at the Belasco last week. Aside from presenting three different plays, Miss Marlowe, Mr. Sothern, and company had several rehearsals of Hamlet, which is to be added to their extensive repertoire.

Mrs. John E. Keller is visiting relatives in this city. Miss Ida Adair, at one time a member of the Harry Davis Stock company, has been convalescing here from a severe illness for several weeks.

Manager W. B. Merrill, of the Alvin, who has been seriously ill with typhoid fever, is now out of danger, and on the road to recovery.

ALBERT S. L. HEWES.

## BOSTON.

## The Girl of the Golden West—The Embassy Ball—The Belle of Mayfair Comedy.

(Special to The Mirror.)

Boston, Nov. 26. Blanche Bates is the chief corner of the week to the popular stage, and from the indications of the opening night of the engagement the fortnight which has been booked here will be altogether too short a time for her to remain. It has been two years since she played here, and her popularity has always been unquestioned, so that the reception in a play about which so much was heard as The Girl of the Golden West was assured far in advance. There was enthusiasm from the very start, and the star and all her leading comedians shared in the honors. The pictures of Western life, following those of the new place, The Rose of the Rancho, aroused much interest, and the stirring scenes were telling in every respect. It was a typical Blanche production, and Boston gave it a regular Blanche reception. There was enthusiasm for everybody, and a most auspicious starting off for the tour which Miss Bates is to make with this play.

Lawrence D'Orsay also had a good house at the Park and a warm greeting when he appeared there in The Embassy Ball. He has always been a prime favorite here in comedy characters, and although Boston never quite forgot itself in insane enthusiasm over The Earl of Pawtucket, it was always liked, and Mr. D'Orsay's personal bit was unquestioned. He has another capital part in this new play, which came near reaching here last season, but had its route changed at the last moment. It is here now, and there is no question but that a fine fortnight will be assured. The company is a well picked one, not all stars, but thoroughly effective, and with Josephine Drake making one of the chief appeals for popular favor apart from the star, Mr. D'Orsay will be a Boston favorite here, as was removed from New York, but will continue with The Embassy Ball after the fortnight in Boston.

They exercised bravery at the Castle Square by announcing The Prodigal Son for revival with the stock company, after the disastrous experience which the play had at high prices and with many stars in the past last season, but there is every indication to-night that the daring would be rewarded, and that the week would prove one of the best of the year, both artistically and from the pecuniary point of view. All admitted that Hall Caine invested his play with many moments of strength, and advantage was taken of these by the stock company to the best players in the organization, and the elaborate settings made Iceland and the Riviera very vivid localities.

There is no question whatever about the genuine success which The Belle of Mayfair has made at the Colonial, and if the Boston verdict is indorsed in New York it will prove another MacDonald in a Boston girl has a good deal to do with the applause of the reception, but she does not get it all, and Irene Bentley, Beale Clayton and Valeria Suratt also share in the honors, the last named being especially well received in the Gibson Girl song, which is enhanced by the tableaux in black and white, after the famous artist punctuating the refrain. As for the men, Richard F. Carroll, Van Rensselaer Wheeler and Ignacio Martinez have been especially well received, and there is a snap about the funning that makes the whole thing a lively show. There have been extra rehearsals so as to have everything ship shape for the New York opening next week.

His Honor the Mayor struck the Boston like a cyclone from the West, and there was more lively comedy and brisk fun making than the local stage has seen in a long time. It is brisk, new, personified, and the result has proved quite an eye-opener to those placid Bostonians who need a diagram with them when they go to a musical comedy. Harry Kelly is the only member of the cast who is featured, and quite a proportion were absolute strangers here, but they were made to feel at home at once. What the show would be without the English ponies would be hard to imagine. I grieved to read in one of the papers that two of the English ponies came from South Boston. With French sardines from Maine and English ponies from South Boston nobody can tell what is foreign nowadays.

John Craig gave a comedy innovation with his stock company at the Bijou this week, for A Stranger in a Strange Land has not been acted here in some time, and it created all the more favorable impression on that account. Spottiswoode Aitken is one of the newcomers who have been added to Mr. Craig's company, and Albert Smith, who has been in the West with stock companies, has been added to the forces as stage manager. Mr. Craig's success continues, and he has been in New York completing arrangements for novelties which he will give here in the course of the year. The next play to be produced will be The Sign of the Four, in which he will play Sherlock Holmes himself.

As Yaw is in its last week at the Globe, where it seems to have complicated the Boston success which it made a year ago, proving that the piece was emphatically suited to the popular priced audiences. This is the first play this season that has been given here for more than a week, and this breaking of the precedents of the house has been quite a feather in the cap of the piece. Walter E. Perkins has concluded his special engagement of four weeks with the company and retired.

Maude Adams has announced the last three weeks of her stay at the Hollis in Peter Pan, and after a week on the New England circuit she will return to New York. Business still continues large, but it remains for the matinees to break all records, and if Miss Adams were in the continuous business she could play a daily matinee with this piece in Boston and test the capacity at each performance. There is a new scene by J. M. Barrie, which will probably be tried as a finale before the engagement here closes. It is placed in rehearsal, and is said to be a genuine novelty.

The College Widow still keeps on at the Tremont with its running pictures of football life, and now that Harvard and Yale are through with their little diversion, the picture will have it all their own way. The present company is fully as strong as the first one to give the play here a year ago, and Gertrude Quinlan and all the others who were here at that time have repeated their emphatic personal successes. Its pictures of college life appeal to all with picturesque force, and the piece seems sure of perennial popularity.

China figures in two of the popular priced offerings this week. The newcomer is A Marked Woman, in which A. H. Woods shows the possibilities of trouble for Americans in the Flowery Kingdom. The Dowager Empress is the specially marked woman of the play, and there is a number of vivid scenes suggested by the siege of Peking. The additions of Chinese dancers and soldiers added to the realism of the production, which is to stay here only this week.

The other play dealing with Celestials is at the Bowdoin Square, where the members of the stock company present The King of the Opium King. This is hardly a stranger hereabouts, for it has been given with prosperity at the melodrama houses at popular prices, but this is its first experience at a stock house. Alexander Gaden and Gertrude Bindley share the honors of the production, which was well received.

Boston theatres were not troubled by the nuisances of college audiences after the football game this year. As the annual encounter was played and as Harvard lost things hereabouts were just as quiet as at a Sunday school festival.

Georgia Cayvan's body was brought to this city last week, and final services were held out at Newton, arrangements having been made by an old-time friend, the wife of a prominent Christian Scientist here. The mother of Miss Cayvan was too ill to be present, but a sister, Rev. E. A. Horton, there were a number of choice floral tributes, but no prominent persons connected with stage life were present. It was a delicate tribute that one silver haired lady was present, for she said to another mourner that she was a member of the old company at the Boston where Miss Cayvan made her debut as Hebe in Pinocchio. Later the company became known as the Boston Ideals and still later as the Bostonians, but long before that time Miss Cayvan had left it and become a popular leading woman in New York.

The perennial rumor has crept around to the effect that the Park is to go out of existence and be replaced by another structure. This time it is a hotel which is going up on the site, built by the money of Lotia, who owns the theatre as well as Hotel Cecil, both of which will be swallowed up to make a house bigger than the Touraine. As both Cecil and Park are held in long leases it won't be necessary to order in advance rooms in the new hotel just yet.

Rev. Wilcox S. Fritch, the Congregational clergyman who made such a stir here when he decided to act Hamlet in his suburban house and did it, supported by some of his flock, has accepted a call to a church in Seattle. He has not played here since he was seen in The Wages of Sin with the stock company at the Bowdoin Square, but has been settled as pastor of a church in Peoria, Ill.

Eliza Leverton returned to her home in this city last week, coming as a passenger upon the Republic with her uncle and members of his family, with whom she has been touring in Europe since her retirement from the operatic forces of San Carlo at Naples. She is a girl of the Italian colony at the North End, and her voice was so remarkable that she was sent abroad to cultivate it. She sang in both Naples and Messina, and she may return to Italy later, but at present her plans are unsettled.

The society amateurs who have been giving Gilbert and Sullivan operas for their charity performances for a few years back are going to give home talent a chance this year, for they have selected The Sphinx for production. This comic opera, originally a Hasty Pudding work with professional use, and Harry Askin gave it a notable production at the Tremont on the summer in the memorable days when he was the Summer impresario there and gave Boston some of its best comic opera productions.

Henry R. Shelley, the latest addition to the Boston guild of critics, gave a talk before the Twentieth Century Club at its weekly luncheon last week, and spoke of dramatic conditions. He ought to know them, for he has been from London to South Africa before stopping to show Boston how a dramatic page should be run.

"Aunt Marjorie," of the Traveler, had a competition among the children who read her page on the paper, and the winners were all taken to see Peter Pan at the Hollis, to make reward for the letters which they had written about the piece. It was a picturesque sight to watch the boxes filled with the happy youngsters, and it was easy to see that they appreciated the more than anybody in the theatre. The results of the competition were surprisingly good.

The American is having a novel contest to search for inverted words in the advertising columns of the Sunday paper, and the winners get seats at the theatre. The search has to be about as close as that which the theatre managers of the city have to find the dramatic department in the fugitive editions of the midweek papers. A microscope is often necessary, and before the department has been spotted it has been removed to make way for more columns about Moran.

Lena Ashwell is going to play Mrs. Dane's Defence as well as The Shulamite in the course of her coming engagement at the Majestic.

Walter Walker and his wife, Mildred St. Pierre, have bought a Summer home within twenty miles of Boston while here for their engagement at the Tremont in The College Widow.

JAY BENTON.

## WASHINGTON.

## Camille D'Arville in The Belle of London Town—Mary Manning—Notes.

(Special to The Mirror.)

WASHINGTON, Nov. 26. A very large audience at the Belasco Theatre to-night is appreciative of the many engaging qualities of the new Stanislaus Stange-Julian Edwards musically set comedy, The Belle of London Town, which reintroduces to the local stage the talented artist, Camille D'Arville. The comedy is an exceedingly bright and interesting offering, affording the brilliant actress and singer many opportunities for work of a superior vocal and dramatic nature with success legibly stamped upon her every effort. The plot hinges on the warring love of a soldier for his wife, Lady Belinda. The officer has just returned from the war with Spain and prefers the society of a merry lot of fighting men to that of ladies. This rollicking set are ultimately reformed by their wives and sweethearts. The comedy is of the Holly Varden period and is just as dainty as it is clever. The costumes and uniforms are of a distinguished order of excellence. A very excellent supporting company includes: Cud Stahl, Hal Pearson, Frank Farrington, Orville Harold, Arthur D. Wood, Herman Steinman, Edmund Stanley, Joseph Frohoff, Belle Thorne, Alice Knowles, Hilda Hollins, Kathleen Clifford and Ruth Peabody. Commencing next Monday, John E. Keller presents the four act military play, Taps, Lights Out.

Mary Manning opened her engagement at the new National Theatre to-night to a large and fashionable assemblage when she presented with distinct success her new play, Gloriana, Betay, by Rida Johnson Young. Miss Manning makes a beautiful picture in her delightful impersonation of the loveliest of American women of the time, Elizabeth Patterson, the beauty and wit of Baltimore, who married Lieutenant Jerome Bonaparte, brother of the Emperor Napoleon, during his visit in the early century as an official in connection with the Louisiana purchase by the United States. It is purely a love story. An admirable company comprises Robert Warwick, Douglas J. Wood, Herbert Carr, Wallace Shaw, E. J. de Varney, H. S. Hadfield, Edgar Baume, Harold de Becker, Reginald Barlow, James A. Dickson, William Bonnell, J. Edward Trevor, Theodore MacLean, Edward Earle, Adora Andrews, Maud Howard, Gertrude Clemens and Alice Butler. Low Dockstader's Minstrels opens next Monday.

The Old Homestead is again a welcome visitor, attracting a splendid attendance at the Columbia Theatre. William Lawrence meets with success in the role of Joshua Whitcomb. The double quartette singing is again a noted feature. The company is an excellent one. The Free Lance is the offering for week of Dec. 3.

Eugenie Blair in The Woman in the Case opens strong to-day at the Majestic Theatre with two full houses, absorbingly interested in the intensely dramatic story and situations. The admirable work of the star and that of the all-round clever supporting company creates most favorable criticism. York and Adams in Bankers and Brokers follows.

At the Academy of Music Kilm and Gonzales's sensational melodrama, The Four Corners of the Earth, is well liked by a crowded popular priced audience. The Child of the Regiment is next week's announcement.

Dwight Elmendorf's third illustrated lecture this afternoon at the New National turns people away when Switzerland and the High Alps is graphically pictured in lecture and motion pictures. This season's course is most successful, and many requests are received at the box-office for extra lectures following the course.

Illustrated lectures at the Columbia Theatre every Friday afternoon, presented by the Kar-mata Travelogues, starts a new season series of this attractive afternoon instructive entertainment. Musical events of the near future include the appearance of the Boston Symphony Orchestra at the National Theatre on Dec. 4, with M. Saint-Saens as the soloist; the three concerts of chamber music by the Boston Symphony Quartette at the new Willard hall room, Wednesday

afternoon, Dec. 3, Feb. 20, and March 20, and the concert of the Kneisel Quartette for four Thursday evening events at the Willard, commencing Dec. 13.

The first public concert of the season of the leading Washington Singing Society was an event at the National Theatre Sunday night, when the Washington Singsongbund, with a chorus of seventy-five voices, crowded the house. The soloists were Blanche Duffield, soprano, of New York, and Max Bendix, viola virtuoso, with the United States Marine Band Orchestra, a concert section, under Henry X. Anderson's direction.

JOHN T. WARD.

#### PHILADELPHIA.

**The Music Master's Immense Success—Cymbeline—Ethel Barrymore.**

(Special to The Mirror.)

PHILADELPHIA, Nov. 26.

David Warfield in The Music Master at the new Lyric Theatre has broken all previous theatrical records. This was to be his fourth and final week. Everything is sold out in advance, and in consequence of the enormous demand for seats the engagement will be extended for the fifth week, as per arrangements made with Camille D'Arville, who was to have opened here Dec. 3 in The Belle of London Town for two weeks, and now follows on Dec. 10 for a single week. The receipts for the first four weeks will reach \$60,000. This is certainly a great accomplishment to David Belasco, David Warfield, the Shuberts and the independent managers. Blanche Barrymore in The Girl of the Golden West will appear here on Dec. 17 for two weeks. Lena Anderson in The Shulamite and Mrs. Dane's Defense appears on Dec. 31 for two weeks.

Ethel Barrymore in Alice-Sit-by-the-Fire was honored this evening by a large society audience at the Garrick Theatre, it being her opening for a two week stay. It is a beautiful representation and was highly appreciated. The supporting company includes Bruce McRae, John Barrymore, Thomas Keely, Florence Busby and Beatrice Agnew. For her second week the programme is to be changed to Captain Jinks of the Horse Marines. For weeks of Dec. 10 and 17, The Prince of India.

Fritzi Scheff is playing to crowded houses with Mile Modiste at the Chestnut Street Opera House. This is the third and final week of her engagement. William Pruett has a song that makes a big hit. The Lion and the Mouse follows on Dec. 3.

The Ham Tree, with McIntyre and Heath, is planted at the Chestnut Street Theatre to sprout for two weeks. It received the usual large opening. Belle Gold and W. C. Field do good work and add many features that attract attention. The new English comedy, Mr. Hopkinson, is booked for Dec. 10, and Lillian Russell for Dec. 24, each for two weeks.

Viola Allen in Cymbeline, a gorgeous and realistic representation, is in its second and final week at the Broad Street Theatre, and is drawing splendid patronage. William Collier in Caught in the Rain comes on Dec. 3 for two weeks. The Jewish Opera company from the Kalich Theatre, New York, comes for three nights, commencing on Dec. 17. E. S. Willard is booked for Christmas and New Year's week. Mrs. Wiggs of the Cabbage Patch continues at the Walnut Street Theatre to excellent patronage and remains another week, to be followed by The Jungle on Dec. 10. Chauncey Olcott will play his annual engagement here Christmas and New Year's week.

Grand Opera House: The Rays, with Down the Pike, opened here to-night and bid fair to break all their previous big records.

Forepaugh's Theatre: The Sleeping Beauty and the Beast in all its glory, with the original scenery and costumes, delighted a big house to-night. The large clientele of many years' standing remains true to the management, and a change to weekly dramatic combinations proves a great success. Eugenia Blair, with A Woman in the Case, on account of the immense houses at the Girard Avenue Theatre last week, has been booked to appear at Forepaugh's during the week of Dec. 2.

Earl's Kensington Theatre: Wm. T. Keogh's production, For a Human Life, is the attraction for the week, opening to splendid business. Why Girls Leave Home follows on Dec. 3.

Darcy and Speck's Stock company at the Standard Theatre appear this week in Chas. Taylor's sensational comedy drama, The Female Detective. It was well received and carefully staged, with the popular For Her Daily Bread in rehearsal for the week of Dec. 3.

Dumont's Minstrels at the Eleventh Street Opera House have another new skit entitled President Roosevelt's Trip to Panama. Wm. Henry Rice in The Music Mashed Her, with new songs by Horla, Edwin Goldrick, Cunningham, McCool and Gilbert Lose, in particular pleasing programme. Houses always crowded.

Charles's Metropolitan Opera company will inaugurate their season in this city at the Academy of Music on Dec. 4 with Romeo et Juliette, with Madame Farrar and M. Rousselle in the title roles.

Park Theatre: Thomas E. Shen, the popular young actor, opened here to-night for a two weeks' term, appearing in The Corsican Brothers, changing later in the week to Dr. Jekyll and Mr. Hyde and The Bella. Last week was his first attempt in this city in When We Were Twenty-one. Yorkie and Adams in Bankers and Brokers come on Dec. 10, followed by As Ye Sow on Dec. 17 for a three weeks' stay.

Girard Avenue Theatre: How Hearts Are Broken, one of Aubrey Mittenhall's attractions, with a first-class company and excellent scenic surroundings, met with a favorable reception and large patronage this evening. It is full of romantic situations, consistent plot and a worthy offering. Barney Gilmore in A Rocky Road to Dublin comes for the week of Dec. 3.

National Theatre: Chinatown Charlie, with its many sensational situations, in four acts and sixteen scenes, attracted a crowded opening house. It is a big company, giving a stirring performance, and is honored with emphatic tokens of approbation. Montana, with Harry D. Carey, follows on Dec. 3.

Carry's Theatre: Hanlon's Fantasma is a splendid card for Thanksgiving week. Al. H. Wood's new production, A Marked Woman, follows on Dec. 3, its first presentation in this city.

Blaney's Arch Street Theatre: The Curse of Drink, with F. Aug. Anderson in the star role, is a wonderful and masterly creation, and the crowded house to-night proved its admiration in marked degree. This play is always a sure drawing card. Big-hearted Jim comes on Dec. 3.

Academy of Music: Elmdorf lectures on Switzerland on Nov. 28, with two more to follow on Dec. 5 and 12. Madame Schumann-Heink contracts, will be the soloist for the Philadelphia Orchestra on the afternoon of Nov. 30 and the evening of Dec. 1. The Boston Symphony concert dates here are Dec. 3, Jan. 7, Feb. 18, and March 18.

The Army and Navy football game, to be played on the University of Pennsylvania grounds Dec. 1, will bring many notables to this city and prove a grand event for all the downtown theatres.

The new Adelphi Theatre (adjoining the Lyric Theatre), now in course of erection, provides for an immense roof-garden to cover both theatres. The plans show an outdoor stage and all the modern appliances of a first-class theatre.

The corner-stone for the new Edwin Forrest Theatre, at Broad and Sanson streets, will be laid to-morrow afternoon with Fritzi Scheff as the main attraction. An elaborate programme has been arranged, with the Board of Directors of the Forrest Home as specially invited guests. This house when completed will be the style of the Nixon Theatre, Pittsburgh. The theatre has been leased by Nixon and Zimmerman for a period of ten years, with an annual rental of \$45,000.

The plan originally intended to organize a stock company for the trial productions of new plays at the Chestnut Street Theatre by the Syndicate, has been abandoned for the present.

R. FERNBERGER.

#### ST. LOUIS.

**Hopper in Happyland—The Duel—Henrietta Crossman—Not Yet, But Soon.**

(Special to The Mirror.)

ST. LOUIS, Nov. 26.

De Wolf Hopper with his excellent company received the unqualified endorsement of the large audience of local theatregoers who saw Happyland presented at the Garrick Sunday night. Every one of the many important accessories that characterized the attraction as one of the very best light operas seen in St. Louis last season have been retained. Four new singers are among the principals, Cora Leigues, a promising young singer, being the new prima donna soprano, and Leona Anderson the new contralto. An exceptionally brilliant tenor is George Odell, the new basso. Dainty little Marguerite Clark, who, it is said, is to be starred next season, remains as Mr. Hopper's principal assistant. No better contrast for Hopper's ponderous physique and somewhat unusual methods could be imagined than Miss Clark. William Danforth as the King of Altruria continues to share honors with Mr. Hopper in the joint work of Reginald De Koven and Frederic Rankin. Ada Leaven, Frank Casey and Joe Phillips are portraying their original roles, and the big singing chorus has been improved. It looks as if the Hopper engagement is to be a gala event, as an extra matinee is to be given Thanksgiving Day and an extra performance next Sunday night.

The Duel, with Otis Skinner in the chief role, is the attraction at the Olympic Theatre this week, the first St. Louis presentation having been given Sunday night. All of Skinner's productions are noteworthy for the excellence of the artistic ensemble as well as an unusually fine corps of associate artists. The play is one of serious dramatic interest.

Henrietta Crossman began a week's engagement at the Century Theatre to-night in the comedy, All-of-a-Sudden Peggy. If Monday night's attendance can be accepted as a criterion the gifted comedienne and the play will receive general attention from playgoers. The play is a comedy of to-day, and all of its scenes in England. The chief person is Peggy O'Mara, the role played by Miss Crossman. Peggy is Irish and has a will of her own. She does not view with favor her mother's project to have her marry Lord Anthony Crackenthorpe, a studious and absorbed scientist whose latest fad is the study of spiders. With characteristic impulsiveness she schemes not to have Lord Anthony marry her, but her mother, the widow O'Mara, she pretends to elope with Jimmy Keppel, Lord Anthony's younger brother, without having taken Jimmy into her confidence. A number of amusing entanglements follow, although everything comes out happily. The company, which is good, includes Frank Gillmore, Ernest Stallard, J. R. Crawford, Addison Puit, John O'Rourke, C. A. Chandon, Kate Meek, Ida Waterman, Anne Warrenton and Jane Marbury. Miss Crossman will give a special matinee on Thanksgiving Day in addition to regular matinees at the middle of the week and on Saturday.

Hop, one of the most popular players known to patrons of the Grand Opera House, is at that theatre this week in a new production, Not Yet, But Soon. Lucy Daly is among the principal assistants. Not Yet, But Soon is the former Ward production, a farce with music. Mr. Ward has a congenial role in that of Bill Nerve, an individual who is opposed to physical exertion of all kinds. One of the best comedy themes for the southerners and juvenile to make merry that ever run through a thrilling melodrama is in the play, On Dangerous Ground, the offering at Havila. The story concerns a girl who runs away from her home in San Francisco and braves the gravest kinds of perils in Chinatown of that city.

A new play, called A Man's Broken Promise, by Lillian Mortimer, in which she has the leading role, is the offering at the Imperia. The story deals with the course of true love and with a pleasing variety of character types.

Der Grosskaufmann (The Wholesale Merchant) is a new play presented for the first time in St. Louis at the Odéon last night. The story of the play deals with the experiences of an elderly employee of a commercial house who believes that because he can fill an inferior position very well he can embark in business for himself. George Heinemann has the part of the leading character.

The Apollo Club, one of the most fashionable organizations of its kind in the Middle West, will inaugurate its season at the Odéon to-morrow night. Her Karl Greinauer of Berlin, will be the 'cellist. Mrs. Corinne Ryder-Kelsey, soprano, will be another soloist.

The Emerald Stock company appeared at the Century Theatre Sunday night in Shamrock and Rose, an Irish drama of love and military life. Beula Lorton Roseberry in the part of the Rose of Wicklow, was supported by Dr. Cunningham as John Desmond and other players of experience.

The approaching engagement of E. H. Sothern and Julia Marlowe at the Garrick is keeping Manager Dan Flaherty busy answering questions as to the Sothern-Marlowe repertoire. On Monday night, Dec. 3, Jeanne d'Arc will be given with Miss Marlowe as the Maid of Orleans. The piece will be repeated on Tuesday night and at the Saturday matinee. John the Baptist, Tuesday and Friday nights; The Sunken Bell, Wednesday night; Hamlet, with Mr. Sothern in the title role and Miss Marlowe as Ophelia, Saturday night.

CHARLES E. HUGHES.

#### CINCINNATI.

**Sothern and Marlowe in Repertoire—Francis Wilson—Sutton's Notes.**

(Special to The Mirror.)

CINCINNATI, Nov. 26.

E. H. Sothern and Julia Marlowe began a week's engagement at the new Lyric to-night in Jeanne d'Arc before a fashionable audience that entirely filled the house. Their repertoire for this season is entirely new to Cincinnati, and on this account special interest is manifested in the engagement. Jeanne d'Arc will be repeated twice on Thanksgiving Day, and the remainder of the week will be given over to The Sunken Bell and John the Baptist.

Francis Wilson made his initial bow in The Mountain Climber to a large and friendly audience at the Grand to-night and greatly delighted his many admirers with this breezy comedy. May Robson shared the honors with the star, and other important roles were sustained by Jane Gordon, Joseph Allen and Joseph Brennen.

The vaudeville situation here has attracted public attention and occupied much space in the newspapers for the past few days. Both the Columbia and the new Olympic, which entered the field this season, have been doing good business, but the rivalry which was engendered at the start has resulted in both houses trying to give the public more than its money's worth, both in quantity and quality, and the expenses have been enormous. A number of conferences have been held in the past few days, and at one time we have learned that the Columbia managers had purchased the Olympic, and then that the Olympic had bought out the Columbia, but each rumor was followed by a vigorous denial.

Whether either story turns out to be true or false, it is safe to predict at least that a working agreement will be reached, the programmes offered will be cut down to normal proportions, and expenditures otherwise limited.

Harold Russell rejoined The Squaw Man here last Wednesday after a short illness that overtook him in Atlanta.

Dolly Kemper in The Gypsy Girl is proving a strong attraction at the Lyceum.

Having played Zaza for a week to audiences that were limited only by the size of the theatre, the Forepaugh company has revived When Knighthood Was in Flower, the play in which the company was first introduced to local audiences, two seasons ago. The company is

thoroughly at home in the play, and another big week's business is counted on.

Charles Grapewin in The Awakening of Mr. Phipps is drawing well at the Walnut, although it is his third visit here in this play.

Joseph Santley in Billy the Kid is the Thanksgiving attraction at Heuck's.

Das Meeres und Die Liebe Weilen, by Franz Grillparzer, was the bill of the German company last night.

H. A. SUTTON.

#### BALTIMORE.

**Lew Dockstader—Mr. Hopkinson—Caught in the Rain—The Boston Symphony.**

(Special to The Mirror.)

BALTIMORE, Nov. 26.

Lew Dockstader and his minstrel company are seen at Ford's in a new farce entitled The Editor. His songs this trip are from the pen of J. C. Hayes, a Baltimorean, and include "Anybody but You," "Good-Morning, Extra," "Ever Since He Heard About Father, Uncle Quit Work, Too," and parodies on popular melodies. Neil O'Brien appears in a revised edition of his act described as a rapid Transit No. 2, and Eddie Leonard and the company give a picturesque spectacle called Lixie Land. Other comedians who appear are John King, John Dove, Willie Foley, John Foley, and James Boyle.

As Ye Sow, which has been playing to capacity in Boston, comes to Ford's Dec. 3. Following As Ye Sow will come Mrs. Wiggs of the Cabbage Patch, Dec. 10, with Madge Carr Cook in the title-role. Edith Taliferro as Lovey Mary, Viola Ogden as Miss Hancy, Charles Carter as Mr. Stubbs, and Oscar Balle as Mr. Wiggs, comedy from the Savoy Theatre, New York. Christmas week, Robert Lorraine in Bernard Shaw's play, Man and Superman. New Year week, Robert Mantell will give a series of elaborate Shakespearean productions, including King Lear, Julius Caesar (Mr. Mantell as Brutus), Macbeth, Hamlet, Richard III, Shylock, and Othello (Mr. Mantell as Iago).

The Academy of Music attraction this week is William Collier in his new play, Caught in the Rain, of which he is co-author with Grant Stewart. Nanette Comstock appears as the heroine. Helena Collier-Garrick, Louis Brew, George Nash, John Saville, Grant Stewart, and Wallace Eddinger complete the cast. A rainstorm scene in the first act is realistic. Fritzi Scheff in Mile Modiste will follow. Dec. 10 Sousa Opera company, with Joseph Cawthorne, in The Free Lance.

The Thanksgiving attraction at the Auditorium is Bankers and Brokers, with Yorkie and Nina. Besides the stars the cast includes Jack Vincent, Nina Collins, Albert Cunningham, Dorothy Brenner, Eva Mull, Joseph Daily, Lanier De Wolf, Frank Bassett, Eddie Barto, Mamie Lafferty and Carrie Hooper, the Colonial Quartette, the Pony Ballet and a singing and dancing chorus of twenty. Following, Holty-Folty will be presented.

The second concert of the Boston Symphony Orchestra will be given at the Lyric on Wednesday evening, Dec. 5. The soloist will be Timothy Adamowski.

For his annual Peabody recital, Nov. 30, the third of the Friday afternoon series, Emmanuel Wad has chosen a programme rich in interest. It includes well known masterpieces and a number of works that will be heard for the first time at the recitals, some of which are Schumann's Fugue in E flat minor; Schumann's Etruscan Symphonies; Scarlatti, Chopin, Ruckart and Liszt's works will be heard, closing with an interesting modern work, a paraphrase by Fabst on Tachikowsky's opera, Eugene Onegin.

George Mack, the Holiday Street is the star in Ruled Off the Turf. Four Corners of the Earth will follow.

Blaney's is offering Why Girls Leave Home. Next week, The Mayor of Launderville.

HAROLD RUTLEDGE.

#### THEATRE MANAGERS ENJOINED.

Last February a Poor Relation company secured a date from Woodward and Burgess for Thanksgiving at Sioux City, Iowa. The contract was made and accepted on condition that the date was not to be cancelled either by Woodward and Burgess, Klaw and Erlanger or Davis and Eugene. Several months after that time Davis and Eugene received notice from Woodward and Burgess cancelling the attraction. Davis and Eugene put the matter in the hands of prominent attorneys, who took out an injunction on Nov. 23, restraining Woodward and Burgess from playing any other attraction at the new Grand Theatre, Sioux City, Thanksgiving. Woodward and Burgess offered to settle for the cancellation or proposed playing A Poor Relation and also Jane Kennard in The Toast of the Town, two performances afternoon and two performances in the evening. This latter arrangement was entirely satisfactory to Davis and Eugene and the two companies expect to give Sioux City four first-class performances.

#### A REMARKABLE CHARITY.

The famous Bowery Mission bread line, now in its fourth year, at which every morning at 1 o'clock, during the winter months, one thousand homeless and destitute men and boys are provided with a breakfast of hot coffee and rolls, will resume operations at Thanksgiving, mid-night, and continue to Easter morning, 1937. Last year 144,000 hungry souls assisted, and altogether over half a million have been helped. The night's tramp agreeably interrupted by this expensive, yet very welcome refreshment. The directors of the Bowery Mission have appointed John C. Earl, of 222 Bible House, New York City, financial secretary, succeeding Dr. Simon Tenenbath, lately deceased.

#### JAPANESE PLAY PRESENTED.

The Love of a Geisha, a Japanese dream play, written by Fujiko, was presented by the author at the Garden Theatre yesterday (Monday) afternoon. Fujiko recently appeared in London in The White Chrysanthemum, under the management of Sir Charles Wyndham. The settings for her play were made by Yoshi-Markino, who arranged the scenery for the English production of The Darling of the Gods, and the music was composed by Paul Bevan, M. A. F. R. A. Admission was by invitation only, but arrangements are being made for a regular production of the piece. The play will be reviewed in next week's Mirror.

#### DALY ESTATE ASKS INJUNCTION.

Mary D. Daly, widow of Augustin Daly, former Judge Joseph Daly, and Richard Dorney, as executors of the estate of Augustin Daly, applied to Justice O'Gorman, in the Supreme Court, on Nov. 23, for an injunction restraining Gus Hill from using the name, Around the Clock, or any similar title in the production of a theatrical play. The Daly executors claim that they have already suffered a loss of \$10,000 by the alleged wrongful use of the title. Augustin Daly produced a spectacular piece, entitled "Around the Clock," at the Grand Opera House in 1872. Decision was reserved.

#### THEATRE LOBBY FLOOR FALLS.

The floor of the lobby of the New Century Hall, a Yiddish theatre at Morris and Fifteenth Avenues, Newark, N. J., fell on Nov. 23 just before the beginning of the performance, carrying with it a crowd of people who were waiting to purchase tickets. One woman was killed and a score of persons injured.

#### S. A. HALPIN KILLED BY ROBBERS.

Robbers shot and killed S. A. Halpin, a member of the Parafal company, on Nov. 23 in Arkansas City, Kan. Halpin was standing in the St. Charles Hotel when the robbers entered and was shot before he had time to obey their command to throw up his hands.

#### LILLIE MAY WHITE.



Photo Chickering, Boston

The above is an excellent likeness of Lillie May White, a very versatile actress. Last season she played a soubrette part with one of Charles E. Blaney's attractions. This season she has been playing a heavy in A. H. Wood's Secret Service Sam company for thirteen weeks, and Mr. Woods has transferred her to A. Marked Woman company to originate the leading role.

#### PLAYGOERS DISCUSS SHAW.

Bernard Shaw's Caesar and Cleopatra was the subject for discussion at the meeting of the American Playgoers Sunday night, but the discussion got shifted to the characters of Mr. Shaw, Julius Caesar, and Cleopatra, with only an occasional reference to the play. Owing to the absence of Amelia Bingham and the distinction of Mrs. E. L. Fernando, John De Witt Warner acted as chairman. Mary Carson Kid, with songs, and June Reed, with violin solos, opened the programme.

Adeline Bourne, who plays the unpronounceable Flatstet in the "history" at the New Amsterdam, was the first speaker. She gave her impressions of the play and of the sermons in the lines, and was the only one who adhered to the subject. John D. Barry followed with a few remarks. He finds a resemblance between Shaw and the American humorists, because they are both Irish, and likes Shaw's disregard for technique in play constructing. But Caesar and Cleopatra reminds him of an old Weber and Fields burlesque. Madame Bovy, wife of one of the conductors at the Metropolitan Opera House, enjoyed the play and the scenery. The Sphinx scene reminded her of the painting, "The Flight into Egypt."

Charles Henry Meltzer was the next speaker. He does not like Shaw and he does not like Shaw's idea of Caesar. This Caesar is quite a different personage from the man Mr. Meltzer studied at the age of eight. He thinks, however, that Caesar and Cleopatra does a service by taking Mr. Shaw's mind off of other subjects. Rev. John Taylor Smith, defended Shaw's Caesar as being a human being and not at all like a member of the Carleton Club, as Mr. Meltzer had described him. But Father Smith does not like Shaw personally. He called him a blatant atheist, the greatest literary scamp of the age, a shallow mud puddle, and a few other titles. John De Witt Warner defended the lady in the case, Cleopatra, and compared her with other historic personages, altogether to her advantage.

When the subject was turned to the general public no one seemed willing or able to take up the defense or prosecution of the writer or the play. W. J. Lampton was asked, but he said he never talked about a lady behind her back.

#### ANNA HELD'S JEWELS FOUND.

Anna Held's jewels, which were reported lost several weeks ago, were reported found last Friday night, and restored to their owner, together with important papers stolen from them. The cash lost at the same time was retained by the thieves.

#### LETTER TO THE EDITOR.

That Ten-Cent Tax.

Sir—Some weeks ago The Mirror published a letter of mine relative to the proposed Actors' Fund ten-cent tax being adopted on the road as it is being operated in New York. At the same time I wrote to the officials of the Fund, receiving an answer to the effect that while the scheme was a good one no actor has yet been found who was willing to pay \$20 for a book of 200 stamps, and that the Fund had no objection to selling stamps to actors. I suggested to a well-known manager that it would be a good idea, in view of the Fund's reluctance to issue the stamps in smaller quantities, for the traveling manager to procure the stamps and dispose of them to his own people to use, when visiting other companies and to people applying for the courtesies. He replied:

There are a great many actors and actresses who won't buy the stamps, and at the end of the season the manager will have a lot of stamps on his hands.

I don't believe there is one actor who will refuse to pay ten cents for an "O. K." when he understands the nature of the tax. The manager continued:

For instance, there are those—well known in the profession (like —), who would not bother with them.

Is there one star, or celebrity, so thoroughly satisfied with himself that he will refuse "bother" with ten cents which may be going to swell a fund which may some day have to take care of him? The manager also stated:

There are a few times when you will have an "old timer" call on you who really hasn't the price of the pass.

Poor old chap! Let him in, and let the youngsters who are earning good money take hold of the harder and find a place for him at the Home. One or two such needn't hinder those who are able to tip bellboys and chambermaids, waiters, barbers, porters and the Lord knows who not sending money flying in every direction but toward our own class, from digging down for a ten cent piece when asking for courtesies from managers. The indifference of the Fund officials in this matter may be due to the fact that an actor and not a manager has offered the suggestion. Then let every actor make good by sending in his \$2 for membership in the Fund. That is the method provided by the Fund. Mr. Drey is a life member, and every member of The Man on the Box pays annual dues of \$2 to the Fund.

There is no reason why every member of every company should not avail himself of the opportunity of refuting the managers' oft-repeated taunt: "The actors can't take care of themselves." The man who forgets from week to week to send in his \$2 membership order to Theodore Bromley, 112-114 West Forty-second Street, New York, can at least do a little by contributing his ten cents when enjoying the hospitality of the manager. The manager who will supply himself with the \$20 books of 200 stamps will not find it hard to dispose of them. On the contrary, he will find it necessary to send for more several times during the season. Thanking you for your valuable space, I remain,

Sincerely yours, JAMES A. BLISS.

Gall Leighton, leading lady, Message from Mary.

## THE LONDON STAGE.

Many and Varied Lawsuits—The Settling of the Sun—The Electric Man.

(Special Correspondence of The Mirror.)

London, Nov. 17.

If I were asked to select a Shakespearean quotation appropriate for the week now ending I should choose Moneylender Shylock's celebrated exclamation, "My deeds upon my head, I crave the law." My reason for this remark is that, although we have once again had a very thin output in the new play line, we have been absolutely inundated with theatrical and music hall lawsuits, in addition to hundreds of actions of a non-professional kind.

As most of the said professional actions are not yet finished, of course I can only refer to them slightly without expressing any opinion. When some of these cases are finished, however, it may be that, like the Duke of Wellington, so glorified by the poor old Corporal in Sir Conan Doyle's powerful little Irving drama of Waterloo, Sir Gawain will "have a word to say."

The aforesaid list of lawsuits have included the following: The breach of promise action brought by Marion Draughn against a certain German (or Anglicized German) suitor. In this Marion the plaintiff (described as an American actress) and the said to be faithless defendant admitted to having called each other respectively in their billet doux "Tumpti No. 1" and "Tumpti No. 2." This touch of humorous nomenclature relieving a painful and not too pleasant case has, of course, been seized upon with avidity by sundry red-nosed comedians of the theatrical and variety stages. Indeed, these discerning drolls have indulged in considerable "Tumptiness" toward each other throughout the week.

The other actions included one against Manager Brickwell, alleging that he had not produced a certain musical play entitled Loves Idol (as per contract) and demanding damages from him; an action brought on behalf of Manager C. Frohman against Actor-manager Lawrence Brough for monies alleged to be due for the English rights of your capital comedy, The Dictator, and an action for alleged money lent to the popular little young Serio Victoria Monks and her husband, Karl Hooper. The Brickwell and the Brough cases remain unsettled at the moment of mailing, but little Vic Monks and husband Hooper (no relation, I believe, to the Times Book Club man, fellow citizen of yours) won "hands down," as they say on the British race courses, in fact, the plaintiff in the case proved himself to be a very undesirable person who, in addition to having harassed the defendants, considerably soured the Judge to such an extent that he would have got put in "choky" had he not have apologized then and there.

I do not propose to mention in detail certain other theatrical and music hall cases of a more unsavory nature, for I know that this Mirror doesn't want me to, but I may mention that, having last night a rather jolly party, without leaving the box, the melodious and majestic Alexandra Dargatzis the solist of two hundred and fifty golden sovereigns for a very strong article which had been written about her in that lively music hall paper called The Encore, which proudly calls itself "the daily mail of the variety profession."

The Encore had taken a German report of some one said to have called herself by the same surname which Alexandra boasts, and quoting a case of alleged swindling of a theatrical company and leaving it stranded, seemed to impute these reported proceedings to Alexandra. Naturally she being innocent, sought legal redress.

Mem.—You may have noticed that the blessed word "alleged" occurs pretty often in the foregoing paragraphs. It so occurs because we have a kind of traditional notion in our islands that if you put the word "alleged" before certain otherwise risky statements you avoid chances of libel. And thereby hangs a tale. It runs thus:

A certain new subeditor was warned by his chief as to the usefulness of the word "alleged" in such connections, and having advised him he left him to his work. The new sub's report came out as follows:

"Below we give the latest reliable details of the alleged strange charge of alleged robbery from an alleged peer by the alleged wife of an alleged butcher, alleged to be residing at," and so on.

And, by the way, I have not yet finished alleging myself.

I have to announce that Hall Caine has been writing round to the papers alleging that he has been much misreported as regards the speech which he gave at the O. P. Club dinner last Sunday week, part of which speech I quoted in my last week's Gaiety column. Friend Caine says that in that Sunday night oration he did not attack the English, French and American press—that is, not to any extent. He vows that he only gave little example of how the press of those of those nations seemed to him to fall below the high water mark of honor, both political and commercial.

Now GAWAIN, being nothing if not just, and having the privilege to work for so honorable a periodical as this Mirror, wishes to give Dramatist-Novelist Caine the full benefit of this about-to-be-widely-published explanation. At the same time I must say that the good Caine must have been wrongly reported in the long accounts which appeared on the Monday morning and later. In fact, this popular author humorously attributes what he describes as these "misleading reports" to the bad acoustics of the hall wherein he spoke. Speaking for myself, I have to state that not being able to be present at the O. P. proceedings I based my short Mirror account not only on the apparently correct reports printed, but also on the statements of an esteemed colleague of mine who was present. Thus much by way of doing justice to Caine, and now let us proceed to do a little fresh justice to ourselves.

The hereinbefore indicated new plays of the week were really only new to the West End. They have been given in the suburbs and noted by me in the Mirror of the period. One was a little one-act piece, somewhat strong, entitled The Settling of the Sun, and the other was a rather rollicking three-act farcical comedy entitled The Electric Man. Both were the work of that prolific young playwright, Charles Hannan, and both were revived at the Royalty last Saturday night. The best acting was shown in The Electric Man, Harry Nicholas scoring as a kind of haunted inventor who had made an automaton the very image of himself and who kept being taken for that figure and held responsible for its more or less damaging antics. As the heroine, good effect was made by the bright and brainy June van Buskirk, who by the way has also been betraying her braininess in certain letters on Buddhism contributed to the Referee.

Marion Draughn, the aforesaid breach-of-promise plaintiff, has just been engaged by George Edwards to appear in the new edition of The New Aladdin, which is to be presented next Saturday with the sometime absent Gerlie Millar.

The said George Edwards is going strong with The Merveilleuses at Daly's. Marie George has just been engaged by Arthur Collins to play principal girl in the Drury Lane pantomime. The Hon. Mrs. Bruce (formerly Camille Clifford) has been engaged to star in a new musical play at the Vaudeville. At the same house Belle Burke will soon replace Phyllis Dare, who must go to a provincial pantomime.

And we are all awaiting Bernard Shaw's new play, The Doctor's Dilemma, which is to be seen at the Court next Tuesday, N. B.—This time G. B. S. has dropped into tragedy—a tragedy of consumption, if you please. GAWAIN.

## KILLS HER HUSBAND AND HERSELF.

Mrs. James H. Delaney, formerly known as Beale Mortimer, an actress in Otis Skinner's Francesca da Rimini company, was found dead with her husband, James H. Delaney, vice-president of the American Shipping Company, on Nov. 23 in a boarding house at 492 La Salle Avenue, Chicago. The police think she shot her husband and then committed suicide.

## THE OLIPHANT JEWELS.



At every performance Margaret Dale Owen, leading lady with Harry Corson Clarke, wears a simple little necklace which you might lose in your vest pocket, and its value is only \$4,000. Here is a little interview with Miss Owen about it: "Lawrence Oliphant, an English writer, married my aunt, Rosamond Dale Owen, herself a writer of some reputation. Mr. Oliphant was the son of Sir Anthony Oliphant. Coming from so fine a family and being possessed of a brilliant mind, he was one of the most popular men in England. It was said of him that he might be seen walking down the Row with a prince on either arm. At the time of his death my aunt received letters and telegrams from Queen Victoria, the present King Edward, who was at that time Prince of Wales, and the Princess Christian. He was a restless man, and at one time was correspondent. He had lived in China, India and Syria. Finally he drifted to America, where he joined a community founded by a man named Harris, and he spent several years in California. Harris turned out to be a rogue, and Mr. Oliphant, taking a few of the people of the Harris community with him, started for a little town in Syria, on the beautiful Bay of Acre and called Haifa. While in that part of the country he bought a good deal of land, and of course, since that country belongs to Turkey, his transactions made him acquainted with the Sultan of Turkey. That worthy took a great liking to him, and when later he helped the Syrians through a bad year, their crops having failed, the Sultan made him a present of a most beautiful suit box of gold and encrusted with diamonds. The star and crescent, the Turkish emblem, which adorned the top of the box were made into the pendant and the diamonds which encircled the box were wrought into a most beautiful and delicate necklace, which Mr. Oliphant gave to my aunt. My aunt, who cares very little for jewelry of any kind, except for association's sake, has consented to let me use them this season."

## RECEPTION TO LENA ASHWELL.

Edmund Russell gave a reception in honor of Lena Ashwell Sunday night at his studio, on West Thirty-ninth Street. Among those who were invited to meet Miss Ashwell were the Chinese Consul and suite, Baron Tosti, M. and Madame Polferne, Signor Francesco Paolo Finocchiaro, Prince del Drago, General Batuzzi, Colonel Khan Boyrjian, Signor and Madame Alipiente, Chevalier Comatantino, Madame Capiani, Mrs. Rhinelandt Walde, Mr. and Mrs. Wallace Irwin, Mr. and Mrs. Charles Sprague Smith, Mr. and Mrs. John De Witt Warner, Mrs. Marie Robinson Wright, Montrose J. Moses, Mr. and Mrs. James Madison Bass, Mr. and Mrs. Edward Owens Towne, Madame Kitty Berger, Baroness Basus, Mr. and Mrs. Wesley Smith, Mr. and Mrs. H. Keller Chambers, Countess Spottiswood-Fraser, Mr. and Mrs. James E. Tower, Dr. and Mrs. Emmet Denmore, Mr. and Mrs. Theodore Hardee, Dr. and Mrs. O. S. Marden, Mr. and Mrs. Allison Brownell, Mattie Sheridan, Mrs. Emerson MacMillan, Mrs. James Spencer Cannon, Adelaide Brevoort Cannon, Prince and Princess de Broglie, Albert Mildenberg, Mrs. Mary Nevins Smith, Adeline Leonard Macadam, Mrs. Ella Belle Taylor, Mrs. Lucia R. Cox, Mrs. Charles Howard Mitchell, Mrs. Jessie Crommette, Mrs. Francesca di Macia Palmer, Mrs. Ronald Adelbert Stuart, Mrs. H. A. Curjel, John Nicholas Ryan, Frank Lincoln, Theodore Kramer, Mrs. Gratton, Miss Dickman, Julie Herve, Mary Shaw, Beverly St. Greaves, Harriet Ross, Doris Mitchell, Edna Murray, W. J. Lampton, Edward Mawson, Mr. Edmund Bresse, Mr. George Le Guere, and many others, most of whom were present.

## JENNIE YEAMANS AT POINT OF DEATH.

Jennie Yeamans lies at the point of death at the Hotel Gerard. Her doctors do not expect her to live more than two or three days. She is suffering from tuberculosis.

Jennie Yeamans was born about forty years ago, and early appeared as Little Eva in Harrison and Hart's Uncle Tom's Cabin. Other of her parts were Tilly in The Canuck, Jacqueline in 12 P. M., Adelaide Starr in The Night Clerk, Susie in Under Cover, and Lord Howard in The Regatta Girl. Recently she had been appearing in vaudeville.

## DANIEL SULLY.

The subject of the first page illustration this week is Daniel Sully, who stands almost alone in his particular field of dramatic endeavor. Mr. Sully this season is appearing with much success in his new play, The Matchmaker, which is said to be a worthy successor to The Parish Priest. Few actors have been so generally popular in middle-aged, philosophical characters as Mr. Sully, and it is not surprising that he has so great a following among theatergoers. Many people go to see him who never go into a playhouse under other circumstances.

## LOUIS SCHNEIDER DEAD.

Louis Schneider, a famous bandmaster, died of heart failure at the Roosevelt Hospital on Nov. 23, aged sixty-five. He was the first director of the Marine Band of Washington. He was decorated by Napoleon III, the King of Italy, the King of the Belgians, Pope Leo XIII, and the Archbishop of New Orleans. He was the leader of the Emperor Napoleon's band at the surrender of Sedan. He was a member of the Legion of Honor and of the Scientific Institute of France.

## HURTIG AND SEANON BUY THE WIZARD.

The Wizard of Oz was sold last week to Hurtig and Seanon. The sale was ordered by Julian Mitchell and William R. Gray, trustees of the theatrical portion of the estate of the late Fred Hamill.

## BROOKLYN'S ACADEMY OF MUSIC.

The trustees of the new Academy of Music in Brooklyn have authorized the signing of contract for the \$1,000,000 building, and work will be commenced at once. All the stock, with the exception of \$24,000, has been subscribed for.

## WILLIAM R. MACK'S RESIGNATION.

Following the announcement published in one of the daily papers that William R. Mack, for five seasons a member of Mrs. Fiske's company, would leave the cast of The New York Idea next Saturday to appear in the forthcoming production of The Truth here, Harrison Grey Fiske made a statement setting forth the circumstances attendant upon Mr. Mack's resignation. The statement, he said, was actuated solely by a desire to make known the practice of certain managers in what is called "stealing" actors from other managers—a practice at once unprofessional, discourteous and unbusinesslike.

Mr. Mack, who had signed with Mr. Fiske a contract for the present season, made to Mrs. Fiske in Pittsburgh week before last a request that he be released from his contract in order to accept another engagement. The request was referred to Mr. Fiske, and on Monday it was learned from Mr. Mack that without reference to the release Mr. Mack had accepted the other engagement. Mr. Fiske thereupon informed Mr. Mack in writing that as he had accepted another engagement while under contract to him, and the whole matter had been approached in an irregular manner, a release would not be granted. Mr. Mack's attention was called, however, to the clause in his contract, which permitted either party to cancel it upon two weeks' notice, and Mr. Fiske expressed his willingness to accept this notice as dating from the previous Saturday. Mr. Mack accordingly tendered his two weeks' notice of resignation to Mr. Fiske, and it was accepted.

In a letter from Clyde Fitch, the author of The Truth, received by Mr. Fiske on Wednesday, it developed for the first time by whom Mr. Mack's services were desired. Mr. Fitch's letter, dated Tuesday, asked for Mr. Mack's release and treated the matter as though it was still unsettled. In his reply to this letter Mr. Fiske said that the request for Mr. Mack's release was superfluous, in the circumstances, as he (Mr. Mack) had decided to accept the engagement offered him by Mr. Fitch, and had availed himself of his privilege of giving two weeks' notice. Mr. Fiske's letter continued:

"This is the second time during the present season that you have written to actors under engagement to me offering them parts in your plays. In Mr. Mack's case had you, desiring his services, applied to me direct, as decent professional practice and common courtesy demand in such a case, I should have been very happy to have granted the request, not only to oblige you, but also to give Mr. Mack an opportunity to appear in a more prominent part than that for which he is cast in The New York Idea. But this courtesy was avoided, and the unprofessional and underhand method was employed. It is rather surprising that a man of your intelligence and experience would resort to the practice commonly known as 'stealing' actors, a practice chiefly confined to the low-browed element among managers—an element that has done so much to discredit and demoralize the business of the theatre. From season to season, one would have no reason to expect any regard either for established managerial ethics or for the ordinary considerations of fairness and courtesy which prevail among persons who have had better advantages and association. Mr. Mack, an estimable man and an actor who has developed in Mrs. Fiske's company from a comparatively humble position to one of prominence, now leaves the organization with which he has been so long associated through a compulsory resort to his two weeks' clause. I do not so much censure Mr. Mack for this action as I censure you for having tempted him to do a discourteous thing in a discourteous manner."

Speaking of the matter further, Mr. Fiske said that he had received last Spring a request from David Belasco for the loan of Mr. Mack for a prominent part in a new production, and as the request was made in a perfectly courteous and businesslike way he had agreed to it, and only subsequent radical changes in the part had prevented Mr. Mack's engagement for it. It had been Mr. Fiske's intention to retain Mr. Mack as one of the members of what it is his endeavor to make a permanent company, with the idea that although his present role might be one for which a lesser player might have been engaged, the integrity of the company would be preserved and in future productions there would be parts giving Mr. Mack greater opportunities.

## AT THE LEAGUE.

Rosalie De Vaux was the chairman of the day at the Professional Woman's League Monday afternoon, Nov. 19, and she had provided a charming programme. The particular star was George Beban, who gave three little Italian dialect stories in an excellent manner. Mr. Beban's voice, dialect and delivery are all well adapted to this sort of character work, and his three selections were good. Richard Purdy recited Captain Jack Crawford's "Sunshine" and a German dialect piece called "The Oak and the Vine." Floyd R. Wilson, who is the author of several books on psychic subjects, gave a short and very learned talk on concentration, and Mrs. Westford and Mrs. Plummer, quite impromptu, sang to their own accompaniment. Miss De Vaux read letters from Channing Pollock and Lucille Saunders expressing regret for their inability to be present, and invited the guests to adjourn to the tea table.

## TICKET SPECULATOR FINED.

A theatre ticket speculator, giving the name of Julius Levy, and the address 194 Seventeenth street, Brooklyn, was arrested on Saturday evening on complaint of Philip M. Jacques, advance representative of Mrs. Fiske's company, who charged Levy with having violated the city ordinance regarding ticket speculators by offering seats for sale in front of the entrance to the Lyric Theatre. In the West Side Police Court Sunday morning Magistrate Sweetser found Levy guilty and imposed a fine of five dollars.

The arrest was made in accordance with the stand Harrison Grey Fiske has always taken against ticket speculating. During the five years that Mr. Fiske managed the Manhattan Theatre he was successful in keeping speculators away from that playhouse, and he is determined to pursue the same policy at any theatre where a company under his management may be playing.

## ACCIDENT TO MISS LEA.

Marion Lea, who plays the part of Vida Philimine in The New York Idea, wrenched her knee while descending a stairway from her dressing room at the Lyric Theatre on Saturday afternoon. She appeared at the evening performance, but yesterday (Monday) her physician, Dr. Carleton F. Flint, notified Harrison Ely Fiske that to insure a rapid recovery it would be necessary for Miss Lea to refrain from acting last evening. Belle Bohn, her understudy, played Mrs. Philimine very satisfactorily last night.

## THE PLEIADES BOHEMIAN NIGHT.

General Nelson A. Miles was guest of honor at the Pleiades Club "Bohemian club night," last Sunday, and delivered a striking address. Others who took part in the entertainment were Paul Armstrong, Mr. and Mrs. Herbert L. Watrous, Jack Wade, Jack Hazard, Lucille La Vorne, Charles Battell Loomis, and Hy Mayer. Wilfred Lucas and Lynn Pratt were on the programme, but did not arrive in time for their numbers.

## AMATEUR NOTES.

Smith College students of the Dewey and Hatfield houses, Smith College, gave the first important dramatic of the college year Nov. 24 in the presentation of The Shores East of Eden by Anna Hempstead Branch and The Little God, Dicky, by Josephine Dushan Bacon. The plays were of especial interest, being the work of two Smith alumnae who have become best known as writers since leaving college. Miss Branch graduated in 1897, and Mrs. Bacon in 1898.

An entertainment under the auspices of the Manhattan Trade School will be given on Dec. 30 in the Waldorf-Astoria. It will consist of music, vaudeville, tableaux and a short play.

## REFLECTIONS



above is a portrait of Laura Wall, an emotional actress who is to open at Springfield, Mass., on Nov. 30 in Edwin Hopkins's emotional comedy drama, The Great White Way. Miss Wall has just returned from a successful tour of Australia, and is expected to score heavily in The Great White Way.

John Calvin Brown, of Chicago, sailed Nov. 27 on the steamship Ivernia for England in the interest of a crowd of English capitalists who contemplate the erection of a large amusement park.

A fire in the Grand Union Hotel, Toronto, on Nov. 17, caused a panic among the guests, who included the principals of Roselle Knott's company, Sergeant Bruce, Charley's Aunt, The Curse of Drink and several vaudeville performers.

Sanger and Jordan call attention to the fact that they control the exclusive rights to Bartley Campbell's play, My Partner, and that they will punish by law all violations of those rights.

Marie Dockman and George A. Pudick, both members of The Irish Pawnbrokers company, were married at St. Mary's, W. Va., on Nov. 20 by the Rev. O. A. Ismer.

The Park Opera House, at Asbury Park, N. J., transformed from a Westminster meeting house, has been leased by Benjamin T. Hixon, Morton Banks and Fletcher Havens, from the owner, George A. Steinmuller, of New York.

The body of a drowned man, found floating off the foot of Jerusalem Street, Brooklyn, is thought by the police to be that of August Farrington, of Home Folks. Cards found in the pockets of his clothing had this name and play written on them.

The Columbia University players announced last week the play chosen for the annual 'varsity' show at Carnegie Lyceum. Out of the three musical comedies submitted, The Idea of March, by E. Breitenfeld, '08, has been selected for production. Of the ninety songs and lyrics submitted several have been chosen.

Alexandra Viruda has gone to Berlin on account of the death of her sister. She has secured a new play there and expects to get two more before she returns to America.

Fernanda Eliscu is to play a limited engagement on tour in a repertoire consisting of Sisters and Why Men Love. She will appear in Philadelphia, Baltimore, Newark and probably at the Academy of Music.

George W. Cable, the novelist, was married at Philadelphia on Nov. 24 to Eva C. Stevenson, a daughter of former Congressman Joe Stevenson, of Ohio.

Master Roland Wallace has been engaged for Olga Nethersole's company and has prominent roles in several plays of Miss Nethersole's repertoire. His mother, Mrs. Edwin C. Wallace (Katherine Horan) will accompany him, also as a member of the company.

Mary Hall has been especially engaged for the title-role in the revival of Seth Kitts Bellairs at Keith and Proctor's 125th Street Theatre next week.

Frank C. Burton is playing the heavy, James Blackadder, in A Convict's Daughter, and managing the stage.

Frank Worthing has been released from his contract with Oscar Ashe and will continue as leading man with Grace George on tour.

Nellie Grant is playing the lead in The Hall Room Boys.

Maud Madison has been engaged to originate the role of Lolita de Marcando, the stage-struck country girl, in The Great White Way.

The new comedy by Kellert Chambers, in which Lillian Russell will appear on Dec. 24, has been rechristened The Butterfly. The cast will include Eugene Ormonde, John Flood, Frederick Tiden, Grant Mitchell, John Mack, Charles Lamb, Isabel Merrill Richards, Kate Griffith, and Rosalie de Vaux.

George H. Broadhurst's play, The Man of the Hour, will be presented for the first time in New York at the Savoy Theatre on December 4.

Bonnie Edwards has been engaged for May Irwin's company, and entered the cast of Mrs. Wilson-Andrews last night.

Will H. Vedder has been engaged by Charles E. Blaney to star in a new melodrama entitled Kidnapped for Revenge.

The regular season of Before and After came to an end at Newark on Nov. 24, to allow Leo Dietrichstein time for rehearsing his new play, The Writing on the Wall. Before and After will be sent on tour again under the direction of Robert Hunter and F. Ray Comstock.

Smoking will no longer be permitted at the Herald Square Theatre. Many complaints from women patrons have caused Lew Fields to put a stop to the use of tobacco in the theatre.

Murray and Mack, who closed for two weeks to change the cast of their Around the Town company, reopened on Nov. 25. The following people are in their support: Gus Pixley, Bobb Harrington, P. J. Kane, Fred Guillard, Gladys Van, Gertrude Rutledge, May V. Gabriel, Bae Hamilton. Herbert Dillea has been engaged as musical director; Walt M. Leslie, business-manager; J. C. Logan and Claude Long, advance agents.

Maxim Gorki's new play, The Enemies, was produced at Berlin on Nov. 24. Little enthusiasm was shown, though the play, a succession of Russian scenes, is said to be interesting.

Rehearsals for The Boss of the Alhambra were begun last week, and the play will soon be sent out on its second tour.

Gus Rogers has purchased a plot of land measuring 75 by 125 feet, at Madison Avenue and 125th Street. The price is said to have been \$250,000.

George M. De Vere, stage-manager of Billy, the Kid, playing at the Imperial Theatre, St. Louis, last week, had the fourth finger of his left hand cut off at the middle joint on Nov. 19, while trying to stop the ascending curtain.

He continued with the play until the close of the performance, and then had the jagged splinter of bone removed. He will not let the accident interfere with his work.

YORKVILLE—Rural business

# THE NEW YORK DRAMATIC MIRROR



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The Organ of the American Theatrical Profession

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**CHICAGO OFFICE:**

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**HARRISON GREY FISKE,**  
EDITOR.

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**Largest Dramatic Circulation in the World.**

## THE CHRISTMAS MIRROR.

THE Christmas number of THE MIRROR is now in preparation and will be published at the usual time. Those who wish to make this number the medium of any special announcement, or to use its pages for portraits or other illustrations, however, should at once forward their favors in order to secure desirable positions.

THE MIRROR, which issued the first Christmas or holiday publication associated with journalism in this country, has for more than a quarter of a century been prominent in this field. Formerly it published elaborate special numbers, but in recent years it has combined the Christmas number with the regular issue for the week of publication, with no increase in price, and this order will be followed in the forthcoming number.

During the very long period involved in these holiday publications by THE MIRROR the special field open to this journal has been thoroughly canvassed as to subjects, and a complete set of Christmas Mirrors embodies about every relative topic that the mind can recall concerning the theatre, its people, and kindred matters. Each recurring year, however, the holiday MIRROR comes with an aspect of freshness and novelty, and it always pleases its great army of readers.

The Christmas MIRROR for 1906, joined with the regular number, will embrace with all its features of record that alone make it valuable many interesting features of text and illustration appropriate to its field and to the season. No increase in price will be made for this number, which undoubtedly will be, as its predecessors under the same method have been, the best theatrical publication for ten cents issued anywhere.

THE MIRROR regularly has the largest and widest dramatic circulation in the world. It is known and read where many pretentious journals in this country and Europe are never seen. It can be found in every land where the stage is a feature of life.

Of course its large regular circulation will be notably augmented for the Christmas number, and thus as an advertising medium it is as unique as it is valuable.

## CLUBS OF PLAYGOERS.

A New York newspaper makes fun mildly of a dramatic club of theatregoers recently formed in this city, apparently assuming that such a club really could have no legitimate reason for existence.

The purpose of this new club, briefly expressed, is said to be "to improve the powers of appreciation of audiences and to give life and fervor to plays by cultivating the imagination of the playgoer."

Surely there is nothing in this to invoke ridicule from any quarter. In many cities there have been formed clubs, societies and associations with pretentious names whose abstract purpose it has been to uplift, reform, amend, ameliorate and improve the stage—a laudable ambition, perhaps—but there have been too few clubs or organizations formed with the intention to educate theatregoers.

If there is anything the theatre of to-day needs, really, on the part of the public, it is appreciation for its better manifestations and imagination in its audiences. Not that these things are wholly lacking, for they are not. There is a very large number of appreciative and imaginative persons who, when they go to the theatre—and unhappily many of them seldom attend the play, because, perhaps, as a rule they think it not worth while—recognize art in the players and in the drama, and supply from their own equipment just those elements of fancy or conception necessary to the enjoyment of art, which in its best examples must always make regulations upon the imaginative quality. But the great mass of theatregoers in this land of mixed humanity lack just the mental elements—or rather they suffer from a lack of development of those elements—the expansion of which is aimed at by this new club.

In Chicago the other night an apparently average and normal citizen is said to have carefully sat through Peer Gynt, and after the "show" declared that except as to "musical numbers and certain of the scenes," he saw little difference between it and The Wizard of Oz. Here, then, is a living, palpitating proof that missionary work of the sort suggested by the purpose of this new club of playgoers is needed; for although Chicago is not New York, there are certain similarities in humanity in the bulk as it is known in this country with which geographical lines have nothing whatever to do.

And beyond this, the first line of thought in the purpose of this new club of playgoers has even a wider application. Imagination may be dull in the mass, yet there is a need among persons who have imagination that relates to appreciation. Too many of the more intelligent of theatregoers, when they go to the play, subordinate the play to something else, not even placing it above social small talk. They dine late, if not heavily, break into the drama during its progress distractingly, and not having themselves grasped its preliminaries, hinder those who have from following its development. There would seem to be something, then, for all sorts of persons who patronize the theatre that clubs like this should find to do.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. O. R., Philadelphia: Adams opened at the Bijou Opera House in 1884.

F. S. R., Lafayette, Ind.: So far as we can learn the music of The Beauty of Bath and See-See is not on sale in America.

D. F. A.: (1) We can find no record of the person you name. (2) Dustin Farnum has been the only actor who has ever played The Virginian.

G. H., Camden, Mo.: Mrs. McKee Rankin played Dagmar in the original production of At Piney Ridge. We have no record of how the character was costumed.

JAMES FORT: Companies for various purposes are incorporated under various State laws, which laws differ in detail in the several States. As you specify no particular companies in your query, of course, no specific answer can be given.

W. S. Sterling, Colorado: The annual Christmas festival for the children of the stage takes place at Tony Pastor's Theatre, under the direction of a committee of well-known actresses. Contributions may be sent to Mr. Pastor and will reach him if addressed "Tony Pastor, Pastor's Theatre, New York City."

Y. G. S., Reading, Pa.: It is reasonable to suppose that the vaudeville performer you mention plays all the parts in his protean sketch. There are many devices for the quick changing of costumes, and an expert in make-up can change his features in a few seconds so that he cannot be easily recognized. Many more wonderful feats have been performed than the one you mention.

E. W., Lincoln, Neb.: The Idler, by C. Haddon Chambers, opened at the Lyceum Theatre, New York, Nov. 11, 1890, and ran until Jan. 17, 1891. The cast was as follows: Mark Cross, Herbert Kealey; Sir John Harding, Nelson Wheatcroft; Simon Strong, Eugene Ormonde; Mr. Merryweather, W. J. Le Moyne; Bennett, Walter C. Bellows; Footman, Howard Morgan; Lady Harding, Georgia Cayvan; Kate Merryweather, Edie Shannon; Mrs. Cross, Mrs. Charles Walcott; Mrs. Gwyn-Stanmore, Henrietta Croaman.

## PERSONAL.



STAHN.—Rose Stahl entertained Gertrude Coghlan, Arthur Byron, and other members of the touring Lion and the Mouse company at the regular matinee of The Chorus Lady last week.

ADAMS.—Annie A. Adams, the mother of Maude Adams, has been visiting friends in Salt Lake City for several months. She has been recalled by wire to New York to play her old part of Mrs. Jinks in the revival by Ethel Barrymore of Captain Jinks.

HARNED.—Virginia Harned sprained her ankle by catching her foot in an improperly fastened piece of scenery, while playing Camille at St. Louis on Nov. 17. She was able to continue to the end of the play, and to fulfill her engagements in The Love Letter last week, though suffering considerable pain.

GRIFFITH.—Mr. and Mrs. Frank Carlos Griffith last week were in Mexico City, Mexico, from which point they intended to view neighboring antiquities. Later, they will spend some time at Ocean Park, Cal.

BOYCE.—Mary Frances Boyce, who has quickly manifested her talents and is one of the most promising of the younger actresses of marked ability, has retired from The Heir to the Hoohar, in which she played two and understudied four parts, and is now in New York considering several offers for the rest of the season. Miss Boyce comes from one of the best families in St. Louis, and while playing in that city recently was singled out for remarkable tokens of the good will of her townspeople and of their appreciation of her unusual abilities.

HILLIARD.—Robert Bell Hilliard, eldest son of Robert Hilliard, the actor, was married on Nov. 20 to Grace Fortescue Powell, at Englewood, N. J. Mr. Hilliard is an ensign in the United States Navy.

ASHWELL.—Lena Ashwell will play Mrs. Dane's Defense, as well as The Shumalite, during her tour, which began this week in Newark. Miss Ashwell was a guest of Odette Tyler at the Lincoln Square Theatre on Nov. 20.

KLEIN.—Charles Klein has purchased an estate at Rowayton, Conn., for a Summer home. The place will be known as Shirley Manor.

JEFFERSON.—Thomas Jefferson is planning to appear in Paris in Rip Van Winkle next Summer. He will play the title-role in French, supported by a French company.

MANTILL.—Robert Mantell has received from Mounet-Sully a superbly bound copy of the latter's prompt book of King Oedipus, in a translation of the French arrangement of the great tragedy, in which he acted here in the season of 1903-1904. On one of the fly-leaves is a dedication to Mr. Mantell by M. Mounet-Sully, headed, "From a French Hamlet to a human Hamlet."

ZOLA.—The Senate of France has decided in favor of transferring the ashes of Emile Zola to the Pantheon.

GUILBERT.—Yvette Guilbert made her farewell appearance in America on Friday afternoon last, when in conjunction with Albert Chevalier, she appeared at a benefit for the Riverbend Home for Convalescent Children at the Broadway Theatre. The affair was given under the auspices of many well-known society women and the receipts were over \$3,000. Madame Guilbert and her husband, Dr. Max Schiller, will sail for Europe on Thursday.

KELLER.—Harry Keller, the magician, according to a report from Waukegan, Ill., has announced his intention of retiring from the stage at the end of the present season. He has accumulated a fortune, and intends to enjoy the fruits of his many years of labor.

STANDING.—Guy Standing will leave the cast of The Love Route to appear in Mrs. Dane's Defense, with Lena Ashwell on tour.

GLASER.—Lulu Glaser's next play is to be called The Arrow Club, and is by Sidney Rosenfeld.

IRWIN.—May Irwin has introduced an Irish song, "Honora Doolin," into Mrs. Wilson-Andrews, with so much success that she is going to try one in Italian dialect next.

GEORGE.—Grace George will address the members of the Milwaukee Press Club on the occasion of their anniversary celebration in December, on what she terms "Applied Ibsen." The address will be repeated later before the Shakespeare School of Expression, Chicago.

## PLAYERS AT FATHER DUCY'S BENEFIT.

Robert Mantell will take part in the Father Ducey testimonial on Dec. 3 in the Academy of Music. He and Marie Booth Russell will revive A Lesson in Acting, a one-act piece by John Ernest McCann. Mr. Mantell first performed the piece about sixteen years ago in the old Lyceum Theatre as a curtain raiser with Albert Roland Haven's unsuccessful play of The Veiled Picture. The little play resembles in theme and general outline Clyde Fitch's better known Frederic Le Maitre, originally acted about the same time by the company of the late Rosina Voken, with Felix Morris, also dead, as Le Maitre. Both pieces were inspired, doubtless, by Sullivan, the original of Tom Robertson's David Garrick.

## THE THEATRE AS A SOCIAL FORCE.

George P. Baker, professor of dramatic literature in Harvard University, delivered a lecture on "The Theatre as a Social Force" before the League for Political Education in the Hudson Theatre on Nov. 24. Professor Baker devoted his address to a plea for the uplifting of the theatre so that its immense educational force may be turned into the right channels. He said in part:

"The puritanic feeling against the theatre has now practically disappeared, and the idea that the great mass of theatregoers are not affected by the plays presented is absurd. The cheap theatres are training foreign children for American citizenship, and we must look well to the style of play presented. Even in the more expensive theatres it is the public back of row M to whom the managers must appeal, and with these people the theatre is a school of applied ethics."

"It is strange and much to be deplored with all our other efforts for the uplifting of the masses, that we do practically nothing for this great force in our midst. Whatever we might wish, the theatre is run on business principles, and thus we will never get the right things in the drama until the public wants them. At present there is a lack of any standard except that the play pleases the public, and before anything can be accomplished means must be found to bring the public into sympathetic relations with the dramatist and the actor."

"This must be begun in the schools, where the children must be taught that plays are plays and not merely literature or poetry. The children should be shown that plays are written primarily to be played and not read. The desire of the children to act should also be fostered, as this will teach them to realize what plays really are. Why not have in all large cities the theatres to which one day in the week the school children can go at normal prices? This has already been successfully introduced in Boston. Dramatic courses in college, which have been a gratifying growth of the last few years, should have more emphasis laid on the technical side. An endowed theatre where only good plays are produced should be established in every large city, and though not a panacea for all evils, they will aid greatly in educating the public."

In closing, Professor Baker declared that the educated public must recognize that "the drama is an art and not merely an amusement. The difficulty to-day is not with the manager or the dramatist, but with the public. There is, however, a growing critical spirit which is beginning to make itself felt. Until this spirit becomes dominant the struggle will be a hard one."

## ANOTHER PLAY PIRATE CAUGHT.

Papers were served on the Mitchell Stock company of Yonkers, N. Y., on Nov. 23 by Leon Leask, attorney for Selwyn and Company, charging Mitchell with producing Devil's Island last week without having obtained permission from Mittenhall Brothers, who, it is charged, are the owners of the rights to the play. The case will be tried this week at White Plains. Selwyn and Company intend immediately to begin a crusade against play pirates throughout New England.

## MARY ANDERSON AS DESDEMONA.

In reply to a question regarding the single appearance of Mary Anderson as Desdemona mentioned by William Winter in a recent article, Mr. Winter writes to THE MIRROR: "Mary Anderson acted Desdemona at Cincinnati on the occasion of the Dramatic Festival which was held there April 29 to May 4, 1883. I saw the performance and was very greatly impressed by it. John McCullough acted Othello."

## CARUSO FINED TEN DOLLARS.

Enrico Caruso, tenor with the Metropolitan Opera company, was arrested in Central Park on Nov. 16 on a charge of disorderly conduct. At the final Police Court hearing, held on Nov. 23, he was declared guilty and fined \$10, the maximum fine for this particular charge. An appeal will probably be taken.

## NEW MODEL PLAYHOUSE IN CHICAGO.

St. Vincent's Catholic Church of Chicago is to have a model theatre, capable of seating 1,200 people. The new theatre, which is rapidly nearing completion, will open in March under the direction of Edward McGilgan, instructor of dramatic art in St. Vincent's College.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Nov. 15 to 23, 1906.

THE BROKEN BARR. BROWN AND WHITE; musical comedy libretto in two acts. By Thomas R. Donaldson.  
BUSTER AND THE YELLOW TWINS. A CHILD OF NATURE; Indian romance in one act and three scenes.  
CAUCUSUS; romance of the Passion; dramatic composition in four acts. By Francis H. Robinson.  
DANIEL BOONE ON THE TRAIL. By Robert H. Hertz.  
DEAR COLLIER DAYS; comedy in three acts. By Mildred Champagne.  
THE DOG DOCTOR; farce in one act. By Charles Horwitz.  
THE EDUCATION OF BRADICHA; play in four acts and a prologue. By Mildred Champagne.  
FIVE FEET OF COMIC OPERA; monologue. By Grace Hazard.  
FOR BETTER FOR WORSE; play in one act. By Mary Alexander Singleton.  
FRANCE-MACONS; vaudeville in three acts. By Claude Roland.  
THE GIRL AND THE GENERAL; one act play. By Lucy Spencer Barber.  
GOING BACK TO COLLIER; musical comedy libretto in one act and one scene for five characters. By Thomas R. Donaldson.  
THE IMPOSTOR; original and realistic Anglo-Californian drama in prologue and three acts. By Alec D. Saville.  
IN THE SHADOW OF THE ROCKIES; comedy drama in three acts. By Frank H. Bernard.  
IN ZULULAND; musical comedy in three acts. By Charles S. Adelman.  
JAG; musical comedy in two acts. By Henry Ridgely Evans.  
THE JANGLE; operetta in one act. Book and lyrics by La Verne A. Barber; music by J. Francis Boyer.  
LITTLE MISS FLINT.  
MAN'SVILLE SALLY; comic opera in two acts. Les HENRIETTA. By Victorien Sardou; adapted for the English stage by Basil Hood; lyrics by Adrian Ross; music by Hugo Felix.  
MODEL EAVENDROPPER; comediola in one act. By F. L. Norris.  
NEIGHBART; play in five acts. By Edward Stillebauer.  
OLD COLLIER CHUMPS; musical comedy libretto in two acts for collegiate productions. By Thomas R. Donaldson.  
OLD WAYS—NEW WAYS; play in four acts. By Stefanie Geiger.  
OSBORNE.  
OUR ANCESTORS.  
THE PEACEMAKER; comedy in one act. By W. T. Ellwanger.  
THE PIKER ON THE RACE TRACK TOUT.  
THE PRICE OF POWER; one act drama. By H. D. Cottrell.  
THE PRINCE AND THE PEASANT; melodramatic romantic play. By A. L. Evans.  
PRINCE IVO OF BOHEMIA; romantic tragedy in five acts. By Arthur Sitgreaves Mann.  
ROSA; play in one act. By Jackson D. Haug.  
SKOOKUM.  
SKYBOCKET IN SHADOWLAND; sirship play. By A. C. L. Perley.  
WHITE COAT; musical comedy libretto in two acts for collegiate productions. By Thomas R. Donaldson.







Mlle. Denco, a member of the Dunbar-Denco Troupe, was badly injured by a fall from a trapeze while performing at York, Pa., on Friday last. She was seized with an attack of vertigo and released her hold on a leather strap to which she had been clinging, causing a fall of twenty-five feet to the stage. Her husband, John Denco, was standing on the stage and helped to break her fall to some extent. Her injuries consist of a fractured thigh and a tearing of the ligaments of both ankles.

## RICE AND PREVOST.



Those who are familiar with vaudeville will recognize in the above caricature, drawn by Warren Rockwell, the familiar features of James Rice, the well-known clown. His partner, Prevost, is also in the picture, but appears at a disadvantage. Mr. Rockwell has caught Mr. Rice at one of his happiest moments, and has pictured him as he appears in one of the best tricks in Bumpy Bumps, the screamingly funny act in which Rice and Prevost have won fame on two continents.

## WILLIAMS WARNS AGAINST IMPOSTOR.

Percy Williams has requested THE MIRROR to warn managers and the public in general against an impostor who has been using his name to secure favors from managers and members of the profession. An out-of-town manager recently sent Mr. Williams a card that had been presented at his box-office with a request for seats. It bears the following inscription: "High-Class Vaudeville Act. Howard Bradley, Road Booking Manager Percy Williams Circuit." Mr. Williams states that there is no one of this name on his payroll, and that he does not employ a "road booking manager."

## THE FINNEYS ARRIVE.

James Finney, the famous English swimmer, and his sister, who is also a wonder in the water, arrived in New York on Friday last to begin a tour of the vaudeville houses that will last for at least eight months. The Finneys have been seen here many times in the past, but their reappearance is extremely welcome, as they have an act that differs from anything on the stage, and New York is sadly in need of something new in the vaudeville line just at present.

## VAUDEVILLE JOTTINGS.

Cora Wells Proctor, wife of William Proctor, manager of the Opera House, New Brunswick, N. J., who is a well-known character woman, has recently been the recipient of numerous offers to appear, and has finally accepted an engagement to play for Keith and Proctor.

R. E. Graham, who had an important part in My Lady's Maid at the Casino, is rehearsing a comedy sketch adapted from the French, entitled *Parrot Has Moved*, which will be presented for the first time at the Doric Theatre, Yonkers, N. Y., Dec. 3. The act requires a cast of four people.

Philip Mindil, formerly press representative for the Proctor circuit and now a publicity promoter, has been retained by Keith and Proctor to handle their larger special press work, particularly for the Fifth Avenue Theatre. His hand is plainly seen in an advertising novelty consisting of a tiny satellite fish, located in a small enclosure, on the front of which is a cleverly worded advertisement.

The D'Arville Sisters, Jeanette and Irene, are filling an indefinite engagement at the Humboldt Theatre, Chicago, playing responsible parts and introducing their specialties.

The Elvina Theatre, in New Orleans, which plays only colored attractions, was reopened on Sunday, Nov. 11, under the management of H. C. Snow, with Billy Kernand's Minstrels. Mr. Snow writes that the co. broke all records, playing to S. E. O. at every one of the eleven performances.

The Bijou Theatre, in Ardmore, I. T., a vaudeville house, was destroyed by fire Nov. 18, with its contents. The loss will amount to \$1,000, with but little insurance. The heaviest loss falls on the performers, who lost their wardrobe, valued at \$3,000. The house was owned by a local stock co.

James W. Thompson, father of the Sisters McDonnell, who were killed by a train a few days ago and was delighted with their success. They are appearing with Hoyt and Levy's Knickerbocker Stock co.

The Mysterious Zanzels, who have appeared in all parts of the world, have made the hit of their career at the Alhambra, London, where they are appearing in a telephatic act has created a genuine sensation. They are being billed very heavily and their work is being discussed by the entire population.

William A. De Voss, who left New York city with the Sam and Nelson Musical Comedy co., has finished his engagement with the co., and is appearing at the leading variety theatres of South Africa. He reports that he is meeting with success.

The burlesque managers who play Brooklyn hereafter will have to be very careful about the kind of paper they put up, as there is a movement on foot for the suppression in that borough of sensational posters.

Harry Le Clair, who made one of the big hits last week at Pastor's, had not appeared at that house in eleven years. His act was therefore a decided novelty to the patrons, many of who never attend any other theatre in town.

Tyrone Power will have a try at vaudeville in a serious dramatic sketch. If present negotiations are carried out to his satisfaction, his vehicle has been supplied by Louis Hallett, and William L. Lykens is looking after his business interests.

Frank "Silvers" Oakley and Ralph Johnston returned a few days ago from a hunting trip to the Adirondacks, where they succeeded in bagging a deer. They suffered many hardships on their trip, and were almost lost in a severe snowstorm. Oakley will spend most of the winter preparing new material for his reappearance with the Barnum and Bailey Circus next season.

Mystery surrounds the identity of an actress who is making her debut this week at DeKoster's, Wilmington. She offers a reward of \$50 to the first patron who will guess her name.

The Doherty Sisters are meeting with success on the Keith circuit. They are working on a new act for next season and are being booked well ahead by J. J. Paige Smith, who is in charge of their business affairs.

E. E. Rice's production of the condensed version of *The Girl From Paris*, with Joe Kane as Hans and Ida Adams as Julie Bon Bon, assisted by twenty others, was shown for the first time last week at Keeney's Majestic Theatre, New Britain, Conn. Major Burd's annual entertainment and military solos will take place on Wednesday evening, Dec. 5, and not on Dec. 6, as previously announced. The affair will occur at Elks' Hall, in the Majestic Theatre building, and already the Major has secured the services of some of the best known headliners in the profession.

Estelle Wordette, who has been greatly annoyed by a report that she is considering an offer to play a Housewife in the Catskills in the burlesque house, writes that she is in a severe mood and is appearing in a sketch on hand for a team of three. Two Gents and a lady one that is full of comedy and plain facts. Mr. Orsey sent his terms and has not heard from the "team of three" since.

Ed P. Reynolds, who hails from Indianapolis, is playing in his home city this week, with the Orpheum Show.

Prince Roberto de Broglie, who leads the orchestra

while his wife, the Princess, sings, applied to the Naturalization Bureau last week for permission to become a citizen of the United States. He renounced his allegiance to France and also gave up the right to his royal title, which is said to date back several centuries.

Edward E. Rice's first venture into vaudeville will be made with Edith Hinkle, who appeared with Claude Gillingwater in vaudeville. Miss Hinkle will be seen in a sketch by Edward Fowles, called *Room No. 1*, presented by Berle Darr, Andrew Smith and James A. Manning.

The great Raymond is now touring the West at the head of his own company, the roster of which is as follows: Maurice F. Raymond, manager; Harry Russell, business manager; William C. Lane, agent; I. C. Connelley, assistant agent; M. E. Sommers, musical director; Mrs. L. Y. Barr, wardrobe; Louis Gaudier, proprietor. Company: The Great Raymond, Lucile Cross, Marie Marie, Gaudier, Miss Ada, Lucile Palmer, De Bar, Vera Stern. The company opened Nov. 8 at Elks' Temple, Allentown, Pa.

Marie Morrell, who exhibits a trained dog, while playing at Boise City, Idaho, recently received a telegram from her home in Helena, Mont., announcing the death of her husband, Walter Clark. She returned to Helena on news as possible.

"Johnny," Cantwell, of Cantwell and Johnston, by his attorney, Col. Milliken, brought suit in the Eighth District Court against Jacques Chevalier, the proprietor of a "Pension Francaise," for the loss of his overcoat, which was stolen while he was at dinner on Nov. 27. Justus J. Knecht, secured his decision in Cantwell's favor for the amount of his claim.

Willie Edoua, the English comedian, will arrive in this country Wednesday on the Oceanic to appear at the Hammerstein and Williams houses in a sketch. He will make his debut next week at the Victoria Theatre.

Marian Russell, who wrote *Nell*, of the Music Hall, will arrive in New York from Hamburg this week. The author came to personally supervise the rehearsals of the play for vaudeville in which she will be supported by four principals and a number of extra people.

Commissioner of Charities Conney has accepted the offer of Keith and Proctor to furnish a vaudeville entertainment Thanksgiving forenoon at Blackwell's Island, to the inmates. It is expected that an audience of nearly 1,000 will witness the performance, which will be given by George Evans, James J. Morton, Cammer and Fleming, Fields and Woolley, Onaker City Quartette, World and Kingston, Ward Brothers, "That Quartette," and Willie Zimmerman.

Irene White, of The Dainty Duchesse Co., was married on Nov. 7, at Kansas City, Mo., to Joseph Caldwell, an employee of one of the Kansas City theatres. The ceremony was performed by Judge Ross.

Harry Leonhardt, resident manager of the Twenty-Third Street Theatre, has written an article on vaudeville that will be published in *Murray's Magazine*.

Cecilia Loftus is appearing in the West in a one-act play, called *The Diamond Express*, by Cecil Raleigh, which is said to offer her fine opportunities for emotional acting.

Frank Wayne has secured the rights to *The Third Degree*, the play in which William Courtleigh appeared last season, and will put it on shortly, playing the seven roles, originated by Mr. Courtleigh.

Cohan and Welch, in their new *Hebrew* specialty, have closed with Fred Irwin's *Big Show*.

Miss Mary, a new sketch by Frank C. Hamilton, was given a trial performance last Thursday afternoon at the Union Square, by Ines Plummer, Maud Stover and James Cooley.

Walter Jones has in preparation an act that he will put on when he and Mabel Hite part company. The tramp character that brought Jones into prominence in 1902, will be introduced in the new sketch, which will employ six people.

Frankie St. John, of St. John and Le Fèvre, received a shock a few days ago, while playing in Hamilton, Canada. She was jostled against the switchboard of the theatre, and her hands coming in contact with two of the levers, she was forced to allow 310 volts to pass through her body. She recovered in a few minutes and was able to go through her performance.

At a meeting of the International Theatre Company, held at Chicago last week, John V. Connelley was re-elected president, Charles Brown, vice-president; William J. O'Brien, treasurer, and Francis Donahue, secretary.

Pauline Hall will make her reappearance in Wilmington, Del., Dec. 17, in her new act, in which she will be supported by the Savoy Comedy Four.

James J. Morton, who had been engaged for the Joe Weber company, has obtained his release, and will stay in vaudeville, in which he says he feels more comfortable.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Hands will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Trent, Trenton, N. J., Nov. 26-1.

Adams and Taylor—Haymarket, Chgo., Nov. 26-1.

Adams and Drew—Orph., Kansas City, Mo., Nov. 26-1.

Adams, Mahelle, Co. A., Kansas City, Mo., Nov. 26-1.

Adams and Mack—Keith's, Cleveland, Nov. 26-1.

Adelmann, The—Shea's, Buffalo, Nov. 26-1.

Ader Trio—Colonnade, Balto., 3-4.

Albino and Le Bon—Bijou, Galesburg, Ill., Nov. 26-1.

Albino, Family, Scranton, Pa., Nov. 26-1.

Albino, The—Star, Jenette, Pa., Nov. 26-1.

Alfarabi, Radl—Orph., Boston, Nov. 26-1.

Alf, George, H. and B. Blynn, Nov. 26-1, K. and P. 230 St. 3-8.

Allart, Mlle.—Hippodrome, N. Y.—Indefinite.

Allen, Josie—Grand, Pittsburgh, Nov. 26-1.

Allen Sisters—Family, Scranton, Pa., Nov. 26-1.

Allen, Mrs.—Mrs. A. B. Blynn, Nov. 26-1.

Alpha Trio—Orph. and Arch, Phila., Nov. 26-1.

Althea Sisters—Maryland, Balto., Nov. 26-1.

Althea, The—Hippodrome, N. Y.—Indefinite.

Alvin and Kenny—Valentine, Toledo, Nov. 26-1.

Amateur Night at the Club—Hammerstein's, N. Y., Nov. 26-1.

American Newsboys' Quartette—Parlor, York, Pa., Nov. 26-1.

American Four—Scranton, Pa., Nov. 26-1.

Amer and Feather—Bijou, Maconine, Ia., Nov. 26-1.

Antrim and Peters—Mal, Ft. Worth, Tex., Nov. 26-1.

Mal, Shreveport, La., 2-8.

Apollis Quartette—Mal, Shreveport, La., Nov. 26-1.

Lyric, Noble, Ala., 3-8.

Arden, Edwin—Keith's, Phila., Nov. 26-1.

Arthon, The—Orph., Kansas City, Nov. 26-1.

Arlington Four—Polis, Bridgeport, Conn., Nov. 26-1.

Arrows, The—Orph., Bridgeport, Conn., Nov. 26-1.

Ashley, Lillian—Columbia, Chgo., Nov. 26-1.

Ashton, Margaret—Boncher's, Vienna, Aus., 15-20.

Austin, Tossie—Keith's, Manchester, N. H., Nov. 26-1.

Austin, Moore's, Portland, Me., 3-8.

Austin and Hargraves, N. Y., Nov. 26-1.

Avonia, The—Orph., Priceo, Nov. 26-1.

Aymar, Nera—Grand, Indianapolis, Nov. 26-1.

Baker, Louise—Orph., Louisville, 3-8.

Bagnam, The—Orph. and P. 50th St., Nov. 26-1.

Balley and Austin—K. and P. 5th Ave., Nov. 26-1.

K. and P. H. O. H., 3-8.

Baker Troupe—Grand, Syracuse, N. Y., Nov. 26-1.

Proctor's, Albany, N. Y., 3-8.

Barber-Rickle Trio—Alhambra, N. Y., Nov. 26-1.

Barrington, The—A. and B. Boston, Nov. 26-1.

Barrows and Lancaster—K. and P. 50th St., Nov. 26-1.

1. Chase's, Wash., D. C., 3-8.

Barth, The—Orph. and Arch, Phila., Nov. 26-1.

Barth Brothers and Walton—Kenny's, Bklyn., Nov. 26-1.

Bartholdi's Cockatoos—Keith's, Cleveland, Nov. 26-1.

Basque Quartette—Grand, Indianapolis, Nov. 26-1.

Bays, Nora—Grand, Pittsburgh, Nov. 26-1.

Beaumont, The—Orph., 3-8.

Beebe, Elizabeth—Orph., Chillicothe, O., 26-Dec. 1.

Orph., Portsmouth, O., 3-8.

Belford, May—Maryland, Balto., Nov. 26-1.

Bell-Prentiss Troupe—Lyric, Cleveland, Nov. 19-1.

Bell Trio—Gotham, Bklyn., Nov. 26-1.

Bellington Brothers—Mal, Chgo., Nov. 26-1.

Benton, Lew—Colonial, Lawrence, Mass., Nov. 26-1.

BERGERE, VALERIE—Chase's, Wash., Nov. 26-1.

26-1, Grand, Pittsburgh, 3-8.

Bernice and Mascot—Lyric, Terre Haute, Ind., Nov. 26-1.

26-1.

Berry and Berry—Haymarket, Chgo., Nov. 26-1.

Bertina and Brockway—Chase's, Wash., Nov. 26-1.

Bertram, Helen—Olympic, Chgo., Nov. 26-1.

Bernard's Circus—Tropic, Detroit, Nov. 26-1.

Cook's, Rochester, N. Y., 3-8.

Bonah and Miller—Polis, Worcester, Nov. 26-1.

K. and P. H. O. H., 3-8.

Beverly, The—Family, Dubuque, Ia., Nov. 26-1.

Bianco and Bianco—Hammerstein's, N. Y., Nov. 26-1.

Binn, Bonn, Brn—Mal, Ft. Worth, Tex., Nov. 26-1.

Bischoff and Newman—Mal, Birmingham, Ala., Nov. 26-1.

Nov. 26-1, Mal, Little Rock, Ark., 3-8.

Blynn, John—Gotham, Bklyn., Nov. 26-1.

Black and Jones—Orph., St. Paul, Nov. 26-1.

Black and Leslie—Mal, Madison, Ia., Nov. 26-1.

Black Human—Grand, Glasgow, Scot., Dec. 2-10.

Romblin and Hargraves—Orph., Nashville, O., Nov. 26-1.

Bloom and Cooper—Grand, Pittsburgh, Nov. 26-1.

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Keith's Theatre	Columbus, O.	Keith's Theatre	Columbus, O.
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Keith's Theatre	Portland, Me.	Keith's Theatre	Portland, Me.
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Keith's Theatre	Union City, N. J.	Keith's Theatre	Union City, N. J.
Keith's Theatre	Waco, Tex.	Keith's Theatre	Waco, Tex.
Keith's Theatre	Waterbury, Conn.	Keith's Theatre	Waterbury, Conn.
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**REGISTERED MATTER.**

(Continued from page 8.)

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**MECHANICSBURG.**—MAIN STREET (Owens, mgs.): Paul Brothers' Vandeville co. 47; poor house. That Little Swede 24. They Me 1 canceled.

**FRENCHTOWN.**—OPERA HOUSE (Helm and H. mgs.): His Last Dollar Nov. 21; good house; pl

**CARLINE.—OPERA HOUSE (W. H. Noyes, mng.).** The House Stock co. Nov. 19-23, present. N. Showalter in The Boiling Mill Man. Plays:

good business; pleased. Vaughan Glaser in Karl 21; excellent; poor attendance. Full Proof 21; good business; pleased. Kuhn's 21; 20-1.

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